

MUSICAL AMERICA



Edited by

John C. Freund

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SCHROEDER RECEIVES OVATION AT FAREWELL

'Cellist's Admirers Honor Him
On Eve of His Departure
For Europe.

Retiring Member of Kneisel Quartette Presented
With Silver Punch Bowl at His Last Ap-
pearance in America—Large Audience in
Mendelssohn Hall Hears Programme.

When New York takes an artist to its heart, it is loth to let him go, a feeling which was demonstrated in the warmest manner Tuesday night, when Alwin Schroeder appeared for the last time with the Kneisel Quartette in this city before his departure for Europe. When the 'cellist came forward to play the first number, the Rubinstein Sonata in D for piano and 'cello, the audience burst into a storm of applause; in fact, the attitude throughout the evening was that of a happy family which is trying to let a cherished member know how much he is loved.

It is unnecessary to comment upon the way in which this admirable artist interpreted the oft-heard but never tiresome work, on the beauty of his tone or the justness and perfection of every detail.

Courtlandt Palmer, a tall young American, with clean-cut profile, played the piano part, without notes, and drew his inspiration from the flambeaux above him. Mr. Palmer is an interesting player. He frequently drowned out the 'cellist, but years will doubtless tone down his somewhat elaborate youthful exuberance.

Cries of "Bravo," hand-clapping and the stamping of feet shook the building when the artists arose to leave the platform. They returned to acknowledge the tribute which continued unabated when the little white door had closed upon them. The door opened again, the pianist gave the 'cellist a gentle shove, jumped back quickly himself and closed the door, leaving the stage and the applause to the surprised Mr. Schroeder.

Then the lights went out of the flambeaux on the wall, and in the subdued light in which the Kneisels always play, was rendered Beethoven's immortal Quartette in E flat.

The audience having signified its approval of the rendering of the quartette, Mr.

[Continued on page 4]

NEW ORCHESTRA FORMED.

Albert B. Pattou Incorporates Organization to Play at Music Festivals

Albert B. Pattou announced this week that he had incorporated the New York Festival Orchestra, a new organization which will play an important part in the Eastern musical presentations of the future. The orchestra will appear with leading soloists in festival concerts in and around New York City.

Elliot Schenck, formerly Wagnerian conductor for Henry W. Savage's productions of grand opera, has been engaged as musical director of the orchestra, which will be composed of the leading musicians in New York. The orchestra makes its debut at the concert of the Schubert Club in Jersey City, next Tuesday night.



*Greetings to
Musical America
Olive Mead*

Olive Mead, First Violinist of the Olive Mead Quartette, and One of the Leading Musicians in America (See page 11)

Paur Seeking New York Musicians.

Emil Paur, conductor of the Pittsburgh Symphony Orchestra, came to New York Thursday to engage men for his orchestra. Many of the members of the orchestra have refused to renew their contracts.

Talk of Another Patti "Farewell."

Stephen Fiske is authority for the statement that a plan is on foot to engage Mme. Patti for a series of farewell performances at the Metropolitan Opera House next season.

Lhevinne to Stay Until End of May.

It is announced that Josef Lhevinne, the Russian pianist, will remain in America until the end of May, in order to fill the numerous engagements made for him.

PHILADELPHIA OPERA PLAN.

Hammerstein Company May be Heard in New Convention Hall.

PHILADELPHIA, April 29.—One of the principal reasons for hurrying the erection of a convention hall in this city, it was learned to-day, is to provide accommodations for Oscar Hammerstein and his Manhattan Opera Company next winter.

A man close to the interests back of the proposed hall to be erected at Twenty-third and Chestnut streets, is authority for the statement that the desires of Mr. Hammerstein are influencing the project. He said that the hall would be arranged for the production of grand opera. It is estimated that it will cost about \$500,000 to get the ground for the hall.

AMERICA TO LOSE TWO LEADING QUARTETTES

Boston's Organization Disbands
and Kneisels May Also
Be Disrupted.

Philadelphia Symphony Orchestra Seeks to Secure Franz Kneisel as Successor to Late Fritz Scheel—Willy Hess's Departure Causes Dissolution of Quartette Under His Direction.

Developments during the week indicate that America will, with the end of the current musical season, lose its two most distinguished string quartettes—the Kneisel and Boston Symphony Quartettes. The disbanding of the latter organization was announced from Boston early in the week.

While it is not certain that the Kneisel organization will take similar steps, the fact that Franz Kneisel is considering an offer to become director of the Philadelphia Symphony Orchestra and the departure of Alwin Schroeder to Europe prompts the fear in New York musical circles that the quartette will have no sixteenth season.

The Boston Quartette disbands because Willy Hess, its director, will be in Europe next year and on account of the increased number of engagements made for the Symphony Orchestra of which it is an auxiliary. The members of the quartette are all players in the orchestra. It is hinted in one quarter that Mr. Hess's absence during the coming year will result in his succeeding Dr. Karl Muck as director of the orchestra in the Fall of 1908.

The probable disbanding of the Kneisel Quartette will be regarded by music lovers throughout America as a calamity, as there is no organization that could take its place. Henry T. Finck, music critic of the New York "Evening Post," observes: "Twenty years of steady rehearsing makes a tremendous difference in a kind of music which is as delicate, refined, and subtle as chamber music, in which there is no brass or wood-wind to cover up flaws. Moreover, Mr. Kneisel has proved himself an ideal ensemble player and leader of chamber music. Not only is he a first-class violinist, but he has the organizing and piloting capacity highly developed. He was born in Rumania, of German parentage, in 1865, and after playing as leader of the violins in some German orchestras was brought to America by Mr. Gericke in 1885 to be concert-master of the Boston Symphony Orchestra. He made his debut by playing the Beethoven Concerto. One of the duties of a concert-master is to take the conductor's place in an emergency. Repeatedly, when Mr. Gericke was ill, Mr. Kneisel conducted his orchestra. Specially memorable was his interpretation of Schubert's ninth symphony, in Carnegie Hall, which many preferred greatly to Mr. Gericke's."

Mr. Kneisel has received a definite offer from the directors of the Philadelphia Orchestra who are very anxious to engage him as successor to the late Fritz Scheel. His contract with the Institute of Musical Art, where he is teacher of violin, and, as he told a representative of MUSICAL AMERICA, his doubt as to being able to stand the physical strain incidental to conducting a season of orchestral concerts, are the only factors that cause him to hesitate in accepting the offer.

Miss Mildenberg to Sing Leading Roles In the Operas Composed by Her Brother

American Soprano Will Soon Sail For Europe to Study Under
Lilli Lehmann—Her Success in New York
Musical Circles.



JOSEPHINE MILDENBERG

American Dramatic Soprano Who Will Appear in Operas Composed by Her
Brother, Albert Mildenberg

An artiste of rare gifts, and whose artistic training has been unusually fortunate, is Josephine Mildenberg, the accomplished sister of Albert Mildenberg, the prominent American composer and pianist.

Though best known by her dramatic soprano voice, Miss Mildenberg is a pianist of marked ability and a linguist of splendid attainments. After extensive study with New York's best teachers, Miss Mildenberg went abroad for a course of study with the late Fidele Roenig, chef de chant at the Grand Opera in Paris, to whom she attributes the best in her training. She is equally at home in the répertoires of the German, French and Italian schools, and all her interpretations are distinguished by a smooth legato, purity and beauty of tone quality, and clarity of enunciation.

At the close of her present successful season, and after a short tour of recitals and visits in the Middle West, including Chicago, Duluth and Detroit, she will sail, accompanied by her mother, for Europe to join her brother in Milan. Miss Mildenberg intends preparing under the supervision of Mme. Lilli Lehmann the leading rôles in Mr. Mildenberg's several works.

Though a very young woman, Miss Mildenberg has within three years demonstrated to a large and representative clientele an unusual ability for developing young voices. Her pupils seem to absorb her own enthusiasm in her work and this season has shown results which are highly gratifying.

Besides endowing Miss Mildenberg with many artistic gifts, Nature has been generous with her in beauty of personality. Though Miss Mildenberg is of greater

stature, she has often been likened to Mme. Emma Eames in appearance, possessing the same dignity of bearing and refinement of manner.

Miss Mildenberg is the only daughter of Col. I. H. Mildenberg, for many years



ALBERT MILDENBERG

Pianist and Composer. He is now in Milan
Where His New Opera will be Produced

prominent in the educational and Republican municipal affairs of Brooklyn.

Mr. Mildenberg is at present in Milan arranging for the first performance of his latest opera.

PERFECT PLANS FOR CONVENTION

Brilliant Array of Artists Engaged to
Play Before Illinois Music
Teachers.

CHICAGO, April 30.—The plans for the coming convention of the Illinois Music Teachers Association, to be held in Moline June 5, 6 and 7, are perfected and are of such magnitude that this meeting bids fair to be the most important and most interesting of any held in the history of the Association since its inception in 1876. The Association has always maintained a high standard as an educational factor and in the encouragement of talent and the promoting of fraternity and unity of action.

The present officers are Glenn Dillon Gunn, president; H. S. Perkins, secretary, and Theodore Miltzer, chairman.

The following artists have been engaged for the convention: Rudolph Ganz, Wilhelm Middleschulte, Mary Forrest Ganz, Allen Spencer, Birdice Blye, Lucille Stevenson Tewksbury, Bruno Steindel, Mrs. Bollman, Walter Spry, Karlton Hackett, Sigfried Laurin, the Moline Choral Union, the Jacksonville Instrumental Trio and the Thomas Orchestra, Mr. Stock directing.

BALTIMORE CHORUS ELECTS.

New Officers Chosen by Oratorio Society
Under Joseph Pache.

BALTIMORE, April 30.—The Baltimore Oratorio Society has elected the following officers: George T. M. Gibson, president; Dr. Thomas L. Shearer, vice-president; Thomas H. Disney, secretary; Charles W. Hatter, Jr., treasurer, and T. Buckler Ghequier, managing director and librarian.

The following board of directors has been chosen: B. N. Baker, Charles E. Dohme, A. W. Schofield, William Knabe, J. R. Baines, Ernest J. Knabe, Jr., James Carey Martien, Charles Morton, Rev. Dr. Oliver Huckel, J. K. Shinn, Henry G. Penniman, Dr. John S. Fulton, Frederick H. Gottlieb, J. H. Adams and Rudolph Sangmeister.

The past season has been a splendid one, artistically and financially. The chorus was never more fitted for its work and the audiences never more enthusiastic. The debt was also considerably reduced with the aid of several public-spirited citizens. These results have been largely due to the energy and hard work of the musical director, Joseph Pache.

W. J. R.

Exposition Music Plans Delayed.

WASHINGTON, D. C., April 29.—Sydney Lloyd Wrightson, director of the music for the Jamestown Exposition, has been visiting the Exposition and attending its opening on April 26. Owing to the incompleteness of the buildings, the lack of accommodations, and the impossibility of obtaining transportation to Norfolk, the Washington Choral Society did not enter into the opening exercises at the Exposition, as was originally intended. This organization will attend the festivities on May 13, when arrangements for its members can be better made.

W. H.

1,500 School Children Hear Orchestra.

LOS ANGELES, April 22.—More than 1,500 school children, from twelve to sixteen years of age, attended the concert last Thursday night of the Chicago Symphony Orchestra, Alexander von Fielitz, director, at the Simpson Auditorium.

MME. EAMES GRANTED DECREE OF DIVORCE

Singer May Wed Again But
Defendant May Not as
Long as She Lives.

WHITE PLAINS, N. Y., April 29.—An interlocutory decree of divorce has been granted by Supreme Court Justice Arthur S. Tompkins to Mme. Emma Eames, the opera singer, from her husband, Julian Story, the portrait painter, and is now locked in the safe in the Westchester County Clerk's office at White Plains.

The name of the co-respondent named by the plaintiff will never be known unless the case is reopened at some future date. Extraordinary steps were taken to prevent the evidence from becoming public. Appel & Taylor, representing the plaintiff; Bowers & Sands, counsel for the defendant, and the referee, Frank M. Buck, were all present when the papers were filed in the County Clerk's office, and they saw that everything except the interlocutory decree was sealed.

"These papers must be kept secret," said one of the lawyers. "Don't let the reporters see them."

Justice Tompkins admitted to-day that he had signed the divorce decree. It was learned that the evidence was sensational in character. After signing the decree Justice Tompkins wrote on the papers: "The County Clerk is directed to seal all the papers in this action except the interlocutory judgment."

Under the judgment granted Mme. Eames must wait three months before a final decree can be granted and then she will be at liberty to marry again, as the decree says: "It is adjudged and decreed that it shall be lawful for the said Emma Story to marry again as though the said Julian Story were dead, but it shall not be lawful for the said Julian Story to marry until the said Emma Story shall be actually dead."

When the three months have expired, the plaintiff may make application to the Supreme Court for a final decree. From the time the referee was appointed all the proceedings have been conducted in secret. The testimony was taken behind closed doors and every means to prevent the facts about the action leaking out were taken. Mr. Story married Mme. Eames in Paris when he was a struggling young artist. His greatest work is said to be a miniature of his wife. The couple have two homes, one in Italy and the other near Paris.

Composer's Night at the Tonkünstler.

Tuesday was composer's night at the Tonkünstler Society, which held its meeting at Assembly Hall, New York. A Sonata in F sharp minor for piano and violin by Frances Terry was played by the composer and Maurice Kaufman. Then came a delightful group of songs by Cornelius Rübnier, sung by Rosemarie Campbell to Mr. Rübnier's accompaniment. The same composer was responsible for the last number, a trio in G minor for piano, violin and cello. Here again the composer took the piano part, and Maurice Kaufman the violin. Ernst Stoffregen was the cellist.

Music Teacher Sues for Divorce.

NEW HAVEN, April 30.—Hattie G. Phelps Doolittle, a well-known music teacher of this city, has brought suit through Attorney Goodhart, against her husband, George E. Doolittle, for divorce. The couple were married in 1893 in Bridgeport. Mrs. Doolittle alleges desertion. The defendant was formerly in the grain business in this city but is now a hotel man in Washington, D. C.

W. C.

Charles Anthony
Pianist and Teacher

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PITTSBURG MALE CHORUS WILL COMPETE FOR PRIZE IN WALES



THE PITTSBURG MALE CHORUS, JAMES STEPHEN MARTIN, CONDUCTOR

PITTSBURG, PA., April 29.—The Pittsburgh Male Chorus is making active preparations for its trip to Swansea, Wales, next August to compete in the National Eistedfod. The group of Pittsburgh singers, as herewith shown, are all making arrangements to make the voyage to Europe with a keen determination to bring back the prize.

The organization is at the present time making plans for securing the necessary funds with which to make the trip.

A second concert was given Tuesday night in Carnegie Music Hall. The chorus was assisted by the Mendelssohn Trio and Katherine Ellis, a well-known soprano of Pittsburgh. The programme was given under the direction of James Stephen Martin, and brought forth the first performance of C. Villiers Stanford's "Songs by the Sea." This cycle of five solos for bass and baritone voices taken by members of the club was accompanied by piano, string quartette and wind instruments.

EICHENKRANZ CONCERT.

Three Excellent Soloists Add to Pleasure of the Audience.

The members of the Eichenkranz, a choral society, Johannes Werschinger, conductor, and the soloists who appeared recently in Terrace Garden, New York, may well be proud of their work and the success which attended their efforts.

So admirably have the singers been drilled by their director, that his slightest motion is obeyed implicitly and instantly. The body of tone was beautiful. Of surpassing interest was the violin playing of Elsie Fischer.

Adah Hussey, the well-known contralto, covered herself with glory. It seemed as if the audience would never be satisfied and could never tire of hearing her. An interesting item was her singing of two songs by the son of the conductor of the society, C. V. Werschinger. They were "Abenstimmung" and "Am Zugersee," the composer himself playing the accompaniments. The third soloist was the tenor C. Klindt, whose beautiful voice won him much applause.

DONALDA IN RECITAL PLEASES NEW YORK

Opera Soprano Closes American Season With Programme of Songs.

A recital at the end of the season in the Metropolis acts as a severe test of an artist's drawing power, and congratulations are therefore in order to Pauline Donalda, the young Canadian soprano, that in the course of one Winter at the Manhattan Opera House she has so firmly entrenched herself in the favor of the New York public as to be greeted on her farewell appearance by an audience so large and enthusiastic as that which filled Mendelssohn Hall on Thursday of last week.

The programme was divided into four well contrasted groups. The singer made her entrée with Gluck's "Air d'Iphigénie," following it with "Voi che sapete" from Mozart's "Le Nozze di Figaro," and Haydn's "My Mother Bids Me Bind My Hair." Schumann, Schubert and Brahms were levied upon for "Der Nussbaum," "Du Bist die Ruh" and "Meine Liebe ist Grün," respectively; in the succeeding French group the aria "Pleurez, mes yeux," from Massenet's "Le Cid" was substituted for Bemberg's "Chanson des Baisers," after Fauré's "Les Berceaux" and Chaminade's "Si j'étais Jardinier," while Landon Ronald's "The Dove" and "Tis June," Bartlett's "A Dream" and Mrs. H. A. Beach's "The Year's at the Spring" constituted the quota of English and American composers at the end.

Mme. Donalda is fortunate in that the natural beauty and freshness of her voice have in nowise been marred by the process of cultivation. It is a soprano of uncommon purity and evenness throughout its entire range, its carrying power and steadiness of intonation being particularly effective in pianissimo passages. Features of special note in the artiste's interpretations were her finished phrasing in the "Voi che

sapete," her dramatic power and vocal color in the Massenet aria and the engaging manner in which she sang Chaminade's "Si j'étais Jardinier," repeated at the audience's insistent desire. After the joyous outburst of Mrs. Beach's setting of Browning's familiar verse, the singer acknowledged the warm applause with Tosti's "Serenata."

MORE CHANGES IN NEW YORK CHOIRS

Several Fashionable Churches Acquire New Tenors, Sopranos, Contralto or Basses.

The following changes in church choirs have been made since those announced in the issue of April 20 of MUSICAL AMERICA.

Berrick von Norden goes from the Munn Avenue Presbyterian Church of East Orange to Temple Emanu-El.

Inez Barbour, who has sung at Temple Emanu-El during the past Winter, will have a short leave of absence to enable her to sing at Calvary Methodist Church during the Summer vacation. Andreas Schneider will be the new basso at the "Old First" Presbyterian Church.

Mr. Wilkes, formerly of St. James's Episcopal Church, goes to "Old Trinity."

Genevieve Wheat will be the new contralto at West End Presbyterian Church.

Frank Ormsby goes from the Madison Avenue Baptist Church to the Marble Collegiate.

Charlotte Talcott goes from the West Side Avenue Methodist Episcopal Church of Jersey City to the Church of St. Mary the Virgin.

Reginald De Koven Sued.

NEWPORT, April 29.—Suit has been brought against Reginald De Koven, the composer, by William Burrows, chef for I. Townsend Burden, who claims \$15,000 damages for injuries, which he alleges he sustained by being run into by Mr. De Koven's automobile last Summer.

TOM KARL MANAGES NEW "CALIFORNIANS"

Will Model Western Organization Along Lines of the Old "Bostonians."

LOS ANGELES, CAL., April 27.—"The Californians" is to be the name of the newly organized operatic company, which, under the management of Tom Karl, for so long identified with "The Bostonians," will make its initial appearance at the Auditorium on Monday night. De Koven and Smith's "Robin Hood" will be the opera given.

Mr. Karl intends to model the new organization along the lines that brought so much fame to the "Bostonians." As a leader of his male contingent of singers he has secured Ritchie Ling, well known throughout the East as a comic opera tenor of more than usual ability. Blanche Auber will be the prima-donna, and Eastern audiences have reason to know that she possesses the physical as well as the vocal qualifications to make her a charming "Maid Marian."

Lucille Saunders, for long the understudy of Jessie Bartlett Davis; Edwin Temple, late stage director of the Hippodrome, New York; Beatrice Hubbell, Robert Hosea, Miss Formosa Henderson, Elliott Beamer, Harry Cashman and Roy K. Jepson are others who will contribute to the success of the new venture.

Rose Ford in Concert.

Rose Ford, the young violiniste who has been winning so many laurels this season, was the soloist last week at a concert given in the First Baptist Church, Portchester, N. Y. She played Vieuxtemps's "Ballade and Polonaise," the Wieniawski "Legende," Dvorak's "Humoresque" and Ries's "Moto Perpetuo" with characteristic excellence. Mr. and Mrs. Paul Petry, of Newark, N. J., presented several vocal numbers.



JOSEPH L. HEVINNE

IN AMERICA UNTIL MAY 30, 1907

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Fourth Cornell Music Festival The Most Successful Yet Held

Chorus Trained by Hollis E. Dann Acquits Itself With Rare Distinction—Illness of Soloists Announced Necessitates Changes.

ITHACA, N. Y., April 29.—The fourth annual music festival of Cornell University closed on Saturday evening with a concert performance of Saint-Saëns's "Samson and Delilah" that was one of the most brilliant musical successes this city has ever known.

The festival consisted of four concerts, which were preceded by a lecture on "Tchaikowsky and His Pathetic Symphony" by Henry E. Krehbiel, of the New York "Tribune," on Wednesday evening.

The disagreeable weather conditions on Thursday did not affect the attendance at the opening concert, as Sage Chapel was crowded to the doors. But there was disappointment in store for those who had been looking forward to hearing Emilio de Gogorza in Dubois's "The Seven Last Words of Christ," for the baritone was unable to appear on account of illness. His place was taken on short notice by Eric Dudley, director of the vocal department of the conservatory here, who sang with an authoritative style and vocal finesse that won him enthusiastic applause. Grace Bonner Williams and Frank Ormsby sustained the soprano and tenor solos, respectively, with appropriate fervor and imposing effect vocally. The chorus was one of the strongest features of the performance of the work, which was given under Hollis E. Dann's direction. It sang with a fine body of tone and remarkable precision and flexibility.

The Boston Festival Orchestra, which lent effective support to the chorus and soloists in the cantata, contributed the overtures to "Der Fliegende Holländer" and "Tannhäuser" and also to "Der Walkürenritt," part one of the programme, consisting of excerpts from Wagner operas given under Emil Mollenhauer's baton. Frank Ormsby sang "Siegmund's Love Song" from "Die Walküre" with refreshing purity of voice, Julian Walker gave "Wotan's Farewell," displaying a deep resonant bass and commendable dignity of style, and Mrs. Williams sang "Elsa's Dream" with much charm. The "Tannhäuser" romanza, "O Du mein holder Abendstern," which Mr. Gogorza was to have sung, was necessarily omitted.

The "Founder's Hymn," composed for solo, chorus and orchestra by William Luton Wood to Judge Francis M. Finch's words, was introduced between the two parts of the programme, R. A. Curry, leader of the Cornell Glee Club, taking the baritone solo.

There were changes in the list of soloists for the second night also. Daniel Beddoe, the popular tenor, was prevented from coming by a severe cold, and, owing to a misunderstanding as to dates, Watkin Mills sang the *Elijah* music instead of J. Humbird Duffey. The English bass-baritone made a profound impression. As Mr. Beddoe's substitute, Alfred Guesnel sang the tenor part in a manner that won warm approval. The soprano solos were wisely entrusted to Mrs. Williams, the contralto part to Florence Mulford, Mrs. Eric Dudley joining effectively in the trio, "Lift Thine Eyes." Mme. Mulford's solo "O, Rest in the Lord" was beautifully sung. The chorus again sang superbly and Mr. Dann is entitled to the highest praise for the fine results of his careful training of it.

Saturday afternoon was given up to the orchestra, a numerous audience taking advantage of the opportunity to hear an interesting programme well rendered. Goldmark's "Sakuntala" overture, two melodies for string orchestra by Grieg, "Herz-

wunden" and "Der Frühling," MacDowell's suite, Opus 42, and Tchaikowsky's "Pathetic" Symphony were the numbers chosen, the only solo being Servais's "Le Désir" Fantasia for cello, played by Carl Webster.

The performance of "Samson and Delilah" in the evening was noteworthy for the uniformly excellent work of soloists, chorus and orchestra. Mme. Mulford sang *Delilah* with a dramatic intensity that lent significant color to her rich voice in every phrase, while Edward Johnson's singing of *Samson* aroused unbounded enthusiasm both on the stage and in the auditorium. His fine voice rang out with telling effect. The music of the *High Priest* was excellently interpreted by J. Humbird Duffey, and the other male parts were ably looked after by Julian Walker, Eric Dudley and Ernest D. Button.

GOES TO MEET NORDICA.

Hammerstein Visits Montreal to Discuss Next Season's Plans.

Oscar Hammerstein left New York for Montreal Monday night to meet Lillian Nordica, who will sing in his company next season. The impresario had not spoken to Mme. Nordica in person, as at the time he engaged her she was in Los Angeles. Negotiations were carried on through her agent.

The diva was on a tour with the San Carlo Opera Company, and was anxious to see Mr. Hammerstein before his departure for Europe. At their meeting the director and the singer arranged a part of the German repertoire for next season and several other matters. Mr. Hammerstein returned to New York Wednesday and concluded preparations for his departure for Europe Saturday on the *Lorraine*. His present arrangements are to remain abroad only five weeks, as most of his plans for the second season of opera in the Manhattan Opera House are already completed.

SANG SMART'S CANTATA.

Providence Singers Give the "Bride of Dunkerron."

PROVIDENCE, R. I., April 29.—The People's Choral Association was heard by an audience of good size Wednesday evening in a very creditable performance of the dramatic cantata by Henry Smart, "The Bride of Dunkerron." An orchestra of 20 pieces, assisted the chorus, both under the leadership of A. De Guichard.

The soloists were: Mary Charles, soprano; Signor Stefano Pettine, tenor; Edgar Allan Schofield, bass; and Bertha Woodward, pianiste.

MODEST ALTSCHULER SAILS

Conductor of Russian Symphony Orchestra Visits Old Home in Russia.

Modest Altschuler, conductor of the Russian Symphony Orchestra, sailed Tuesday on the *Deutschland*, to spend the summer in Russia.

Mr. Altschuler, who has brought out in New York in the past four years a great variety of new Russian music for orchestra, will arrange this summer for other important novelties for next season.

SCHROEDER FAREWELL

[Continued from page 1]

Schroeder once more came forward, this time with Max Zach as pianist, and played a charming seventeenth century sonata by Pietro Locatelli. Mr. Zach's playing was not as interesting as Mr. Palmer's, but it was more truly accompanying.

While the applause was still at its height, a huge case containing a magnificent silver punch bowl was brought to the platform and a short speech of presentation read by Mr. Schirmer from a book in which were inscribed the names of the fifty subscribers to the gift. The modest bearing of the white-haired artist and the kindly soul which shines in his face are not the least of the things which have endeared him to the American public.

KIPLING SONGS IN BOSTON.

Edward German's Music to "Just So" Stories Sung by Marion Littlefield.

BOSTON, April 29.—Marion Littlefield, contralto, assisted by Jessie Downer-Eaton, pianiste, gave an interesting original recital at the Newtown Club, Cambridge, this evening.

The following programme was given: "Ah! Rendimi," from Rossi's "Mitrane"; "Gather Rosebuds," Whelpley; "O, For a Breath of The Moorlands," Fisher; "I Cannot Help Loving Thee," "Where Blooms the Rose," Johns; "The Sweetest Flower that Blows," Hawley; "The Spring Has Come," White; Songs from Kipling's "Just So" Stories set to music by Edward German, "When the Cabin Port-holes," "This Uninhabited Island," "The Camel's Hump," "The First Friend," "Rolling Down to Rio," "Morrow Down," "Of All the Tribe of Tegumai," "I Keep Six Honest Serving Men" and "Kangaroo and Dingo."

SINGS FOR CHARITY.

Donalda Gives Recital in Aid of General and Notre Dame Hospitals.

MONTREAL, April 30.—Pauline Donalda returned last week to her home city and gave a concert for the benefit of the General and Notre Dame Hospitals.

Mme. Donalda's popularity as well as her generosity in contributing her services were attested by the size of the audience which attended and the sum of money which was netted for this charitable purpose, namely \$3,000. The singer confined her efforts to songs not in the operatic repertoire, charming her hearers with such numbers as "My Mother Bids Me Bind My Hair" by Haydn and "Meine Liebe ist Grün" by Brahms. Paul Seveilhac also contributed much to the enjoyment of those present.

Mr. Sonnakolb Plays in Georgia.

ROME, GA., April 29.—Franklin Schuyler Sonnakolb, who will be remembered by many New Yorkers as a pianist of high attainments, gave a recital in St. Cecilia Hall, Shorter College, on April 29, presenting an interesting programme of Liszt, Chopin and Schumann numbers besides a group of his own compositions.

Mrs. Henry Smock Boice, the celebrated vocal teacher, gave an interesting musicale at her Brooklyn studio on Tuesday evening, April 23. There was a large and fashionable audience. Mrs. Boice was assisted by her pupils: Grace Demorest, contralto; Marion Kinsley, soprano; Carolyn At. Lee, soprano; Porter At. Lee, baritone; Evelyn Chapman, soprano; Julia Bieber, contralto; Christine Hayward, soprano; Edna Briggs, soprano; Elmer Elder, basso; Wright E. Van Brunt, tenor; Herbert Moore, violinist, and Ella Birdsall, pianiste. All the young artists gave evidence of proficiency and the excellently arranged programme was appreciated and applauded.



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EAST SIDE SINGERS APPEAR IN OPERAS

"Cavalleria" and "I Pagliacci" Are Given in the Carnegie Lyceum.

"Cavalleria Rusticana" and "I Pagliacci"—those operatic traveling companions—were produced in a rather new atmosphere Tuesday evening when the operatic section of Club A., the People's Institute, gave a strictly amateur performance in Carnegie Lyceum.

The management departed from tradition in several instances in its productions and attempted improvements that may give a hint to other managers. One was that instead of the first curtain going up on an empty stage it arose to show the audience about a dozen boys who make their living selling papers, all sitting in the Cathedral Square shooting craps. Charles Trier, manager, believes in "atmosphere."

Cavalier Eugene Salvatore conducted and he had a resolute and well-intentioned chorus before him. His orchestra of ten came from the Manhattan Opera House.

Frances Motley sang the rôle of *Santuzza* and gained much applause from an audience that regarded her as a personal friend, and Henrietta Wakefield made the usually fiery *Lola* a winsome winning creature. Irwin Myers was *Alfio* and G. B. Gillet, *Turiddu*.

"I Pagliacci" opened with an entire new cast but the same chorus. Olive Ulrich was a pretty *Nedda* and A. B. Dickson, who sings in a choir and hopes to make grand opera some day, was *Canio*.

There was much enthusiasm and there were many realistic touches introduced. Nothing like this performance was ever seen at the Manhattan or the Metropolitan Opera House.

WILLY HESS PLAYS.

Violinist and Three Assisting Artists Entertain Milton Audience.

MILTON, MASS., April 30.—Willy Hess, the well-known violinist and concert-master of the Boston Symphony Orchestra, gave a concert in the Town Hall Tuesday of last week with Bertha Wesselhoef Swift, soprano; Helen Reynolds, violiniste, and Margaret Gorham, pianiste.

The programme was an interesting one and aroused a great deal of enthusiasm. It contained the following items: A Sonata in D minor by F. W. Rust; three songs, "O Sleep! Why Dost Thou Leave Me?" by Handel; MacDowell's "Deserted," and an old Irish air, "Love May Go Hang"; a "Serenade" for two violins and piano by Sinding; two "Spanish Dances" by Sarasate; "The Brook," by Helen L. Hatch; "The Chrysanthemum" by Salter; "Sea Wrack," by Hamilton; Margaret Lang's "Mavourneen"; Whelpley's "The Nightingale has a Lyre of Gold"; the "Adagio" from Spohr's Eleventh Concerto for violin, and Wieniawski's "Scherzo Tarantelle."

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KOTLARSKY AGAIN SURPRISES AUDIENCE

Popular Artists Assist Young Violinist in New York Concert.

Kotlarsky, the eleven-year-old Russian violinist, who has been creating a stir in New York musical circles of late, appeared in a testimonial concert given for him by Mrs. Charles H. Truax at the Savoy Theatre on Tuesday afternoon. Assisting him were Viola Waterhouse, soprano; Paul Dufault, tenor, and Cornelius Rübner, pianist.

Young Kotlarsky, whose exceptional ability has already gained widespread recognition, was first heard in the opening movement of the Mendelssohn Concerto; later he played the "Fantasie Appassionata," by Vieuxtemps, Pierné's Serenade, a Mazurka by Borowski and the Ries "Perpetual Motion." In the movement from the Mendelssohn Concerto, which he essayed for the first time in public, he displayed a technical facility and intellectual grasp of the contents of the work worthy of a mature artist. The Vieuxtemps fantasia he has played before, but his performance of it on Tuesday showed a marked gain in self-control and repose of style, without lacking any of the temperamental color and vim that characterized his playing of it on previous occasions. After numerous recalls he gave the Adagio from Rode's Seventh Concerto with much beauty of tone and musical sentiment. His final group gave him further opportunities to reveal his surprising resourcefulness both technically and in aptness and finish of style. He and his teacher, Herwegh von Ende, were warmly congratulated at the close of the concert.

Mr. Dufault was in his happiest mood artistically in two groups of songs that gave ample scope to his mellow and resonant tenor, Flegier's "Stances," Tours's "Mother o' Mine," Thomas's "Le Baiser," Holmes's "Noël d'Irlande," Ronald's "Interlude" and Chaminade's "Bonnie Humour."

Prof. Rübner played three Liszt numbers, the "Liebestraum," No. 3, "Valse Caprice" and the "Lucia" Fantasia, also his own transcription of "Wotan's Abschied und Feuerzauber" with the mastery of technique and authoritative breadth of style that invariably characterize his work as an interpreter, and Mrs. Waterhouse won warm applause for the effective manner in which she sang Brahms's "Ständchen," Hildach's "Das Kraut Vergessenheit" and "Will Niemand Singen," and songs by Carey, Spohr and Van der Stucken.

"TOM JONES" IN LONDON.

LONDON, April 27.—"Tom Jones," the new comic opera by Edward German, has aroused great enthusiasm at every performance since its London premiere at the Apollo Theatre last week. A. M. Thompson arranged the libretto; the lyrics are from the pen of C. H. Taylor.

The critics unite in praising it as a charmingly brisk, hustling, old-fashioned comic opera, with a delicious flavor of old England. The music is as good as anything German has yet composed and since the days of W. S. Gilbert no lyrics have been written that equal those of Charles Taylor. The success of the opera is due in great measure to Ruth Vincent, Carrie Moore and Hayden Coffin.

Miss Woodsum's Appointment.

Martha J. Woodsum, a well-known singer with an exceptionally brilliant soprano voice, becomes on May 5 the principal vocalist in the Madison Avenue Baptist Church choir, New York. Miss Woodsum goes to Madison Avenue Church from Plymouth Church, Brooklyn, N. Y.

BONCI LEAVES WITH CONRIED SINGERS

Exeunt Leading Songbirds of New York Opera Season for Spring Engagements and Their Homes in Europe.



ALESSANDRO BONCI

He Sailed This Week for Europe After Finally Securing His Release from Oscar Hammerstein by Paying Cost of Impresario's Suit

Alessandro Bonci, who has been Oscar Hammerstein's "star" Italian tenor during the first season of the Manhattan Opera House, sailed on Tuesday on the *Deutschland* for Europe, accompanied by his wife and their son Gina.

One of the most conclusive evidences of Mr. Bonci's success during his first Winter in this country has been the interesting dispute between the rival New York impresarios concerning the right to his services for next year, and the tenacity with which each asserted a claim on him after he entered into negotiations with Mr. Conried's representatives. The tenor and Mr. Hammerstein reached a settlement a few days ago, however, whereby Mr. Bonci agreed to pay the impresario's costs in connection with the suit and Mr. Hammerstein relinquished his claim on him.

With Bonci for lyric rôles and Caruso for the more dramatic parts Mr. Conried will have a noteworthy pair of Italian tenors next year.

Caruso was a fellow-passenger of Bonci's on the *Deutschland*, which was, in fact, loaded down with vocal cargo. The Metropolitan Opera Company returned from its annual Spring tour on Monday, and most of the artists had booked passage on the Hamburg-America liner.

The three conductors, Alfred Hertz, Arturo Vigna and Samuel Bovy, Bella Alten, Anton Van Rooy, Marcel Journet, Andreas Dippel, Jacques Bars, Albert Reiss and Ricardo Stracciari, with Mme. Stracciari, constituted the Metropolitan Company's contingent in first cabin quarters. Caruso had four servants with him.

Olive Fremstad, Geraldine Farrar and her father and mother, and Messrs Scotti

and Simard sailed on *La Lorraine* on Thursday.

Not one of the songbirds heard at the Manhattan during the season, with the exception of Bonci, was left in New York by Saturday night last. The *Kronprinz Wilhelm* bore away Cleofonte Campanini, who will be the chief conductor at Covent Garden this Spring, also Eleanora di Cisneros, who will sing leading contralto rôles at Covent Garden, Regina Pinkert, Charles Dalmores, Mario Ancona and Amadeo Bassi, who will also be heard at Covent Garden.

Pauline Donald and Paolo Seveilhac, her husband, sailed by the *Etruria* on Saturday. Of the other singers, Mario Sammarco, Charles Glibert and Alice Zepilli will be heard at Covent Garden, Giannina Russ will sing a season of Italian opera in Valparaiso, Chili, Giuseppina Giacomini will sing in Milan at La Scala, Altchefskey has gone home to Russia, Vittorio Arimondi's destination is his native Italy, Emma Trentini is also on her way to Italy and Mme. Bressler-Gianoli will spend the Summer in Geneva with her husband and child.

Elza Szamósy, the Hungarian prima donna of Savage's English "Madam Butterfly" Company, left for her European home on Tuesday.

Frank Ormsby in Rochester.

ROCHESTER, N. Y., April 29.—One of the notable features of the performance of Saint-Saëns's "Elijah" last week by the Choral Society, was the singing of Frank Ormsby, the New York tenor, who took the place of Daniel Beddoe on short notice.

MEN FROM THE EAST ON MUSIC MEDICINE

Society of Musical Therapeutics Discusses Curative Effect of Vibrations.

Arrayed in the garb of high caste Hindoos in all their glory Prof. Barakatullah of Persia and S. L. Joshi of India told the members of the National Society of Musical Therapeutics Tuesday evening that the idea that music might cure disease wasn't at all new, but had been taught and believed in the mysterious East for ages.

The society's fourth meeting was at the apartments of Florence Guernsey, No. 180 W. Fifty-ninth street, and the chief announcement of the evening was that of the president, Eva Augusta Vescelius, who informed the 150 who were present that the society is to have its teaching and practice codified by a school. The meeting began with the playing of a Russian dance on the violin by June Reed and Elsa Rochow sang a contralto solo.

Miss Vescelius then welcomed her foreign guests, and told the others who the swarthy turbaned ones were, and what dark lore of old lands they might expect to hear. She also said something of the ancient Greeks believing that we are all of us organized vibrations, and that science tells us that the benefit of medicine is through the vibrations they cause. "In music," she concluded, "we have a source of vibrations."

No great deal of mystic knowledge was displayed in the addresses of Prof. Barakatullah or Mr. Joshi. They quoted passages from books by Eastern scholars in which it is declared that sweet sounds through their uplifting effect on the mind could not but help the body. They didn't get down to anything very definite in the medico-musical line.

It is stated that the new school where the society's theory is to be taught will have four instructors in addition to the president.

BESSIE ABBOTT IN CONCERTS

G. Schlotterbeck Announces Tour of Company Headed by Popular Singer.

G. Schlotterbeck, formerly in charge of the road tour of the Conried Metropolitan Opera House—in the days when the road tour constituted more than one-half of the profit of an entire season—announces that he will present the Bessie Abbott Concert Company in a series of concerts throughout the country next Fall.

Besides Miss Abbott, one of the most popular young artists of the Metropolitan Company, the organization will include Eduard Castellano, tenor; Ada Sassoli, the harpiste and protégée of Mme. Melba, and quintette of strings with flute and piano. This combination will be well qualified to bring forth a variety of musical features, both solos and ensemble numbers, and the programme will be largely operatic in nature.

The tour will open October 1 and will include twenty-five concerts or more.

Huss Pupils to Aid MacDowell

The advanced pupils of Henry Holden Huss, the distinguished pianist and composer, assisted by Eva May Campbell, soprano, and an orchestra, will give a concert in aid of the MacDowell Fund, in Mendelssohn Hall, on the evening of Thursday, May 9. The programme is of unusual interest, as it includes several important piano compositions seldom heard in concert, Mozart's Concerto A major (Coronation), Reinecke's Concerto in F sharp minor, Op. 72, together with works of MacDowell, Saint-Saëns, Mendelssohn, Chopin, and Beethoven. The concert is given under distinguished patronage.

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Philadelphia Manuscript Musical Society Encourages Local Composers

Last Concert of Season Brings Forth Programme of Members' Compositions—Many of City's Leading Musicians Identified With Organization.

PHILADELPHIA, April 29.—The Manuscript Musical Society gave its final concert for the season at the New Jerusalem Church Wednesday night, the programme consisting of members' compositions entirely.

Organ numbers of their own composition were played by David E. Crozier, Dr. Isaac Barton and Rollo F. Maitland. An "Adagio Maestoso" by Frank G. Cauffman was played by John W. Pommer, Jr., organ; Johan Grolle, violin; R. Schewe, viola, and Stanley H. Cauffman, 'cello.

The following vocal numbers were given: "Heaven is My Home," Clarence K. Bawden, by Mrs. Harriette Wood Bawden; "Abide With Me" and "Twenty-third Psalm," Garrett W. Thompson, by Mrs. Ada Turner Kwitz; and "Ave Maria" and "O Salutaris," Camille W. Zeckwer, by Marie Zeckwer. A "Jubilate," Op. 31, Clarence K. Bawden, was sung by Mrs. Bawden, Mrs. Lind, Oswald Blake and George Russell Strauss. A "De Profundis" for solo, chorus and organ, by Mrs. Celeste D. Heckscher, was sung by Mrs. McCloskey, Miss Brinton, Mr. Ware and Mr. Cheston with Philip N. Goepf at the organ.

The concert, which was of great merit, both from the character of the compositions and the excellence of the executants, was a most successful close of a good season.

The Manuscript Musical Society of Philadelphia was founded in 1892 as the result of a chance conversation between Philip H. Goepf and Dr. W. W. Gilchrist and during its fifteen years of continuously successful existence has done much toward the discovery and development of native talent in musical composition. At its monthly meetings many compositions of great merit, more or less pretentious, have received their first hearing, a goodly number of which have achieved national reputation. At its first public concert, given in 1893 at Musical Fund Hall, a symphony in C major was produced which was written by Dr. Gilchrist, the society's first president, and received much commendation. Some years later it was characterized by a competent critic as being "the most important symphony written in America for several years." Since that date two competitions for money prizes have been in-



PHILIP H. GOEPF
President of the Philadelphia Manuscript Musical Society

stituted, the first being won by W. Berwald with a quintette and the second by G. A. A. West with a cantata. In 1898 a conference was held with a view to affiliate all the manuscript societies so as to form a national organization, but through adverse action of the New York Society, the endeavor failed. Frank G. Cauffman succeeded Dr. Gilchrist in the presidency, followed in turn by Philip H. Goepf, the present president. Stanley G. Cauffman, Wassili Leps, Mawits Leefson, Camille Zeckwer, H. A. Lang, Nicholas Douthy, David D. Wood and many other equally well-known musicians.

It also has enrolled as members many professional musicians, and associate members; the following honorary members have also, from time to time, shown great interest in the society's work: George W. Chadwick, Bruno Oscar Klein, Arthur Foote, and Horatio W. Parker. The society is to-day exercising a potent influence in broadening and deepening the musical life of the city. A. H. E.

Musical Fraternity Gives Concert.

PHILADELPHIA, May 3.—The Beta Chapter of the Sinfonia Fraternity of America gave its annual concert last week in the Concert Hall of Combs' Broad Street Conservatory. The Sinfonia, the only national musical fraternity in America, has chapters at the principal conservatories throughout the United States.

Soloists For Southern Saengerfest.

Giuseppe Campanari, baritone, and Karl Grienauer, 'cellist, will be the soloists at the Southern Saengerfest next month in Jacksonville, Fla.

Concert by El Paso Ladies' Trio.

EL PASO, Tex., April 29.—An interesting concert was given here last week by the El Paso Ladies' Trio, Mrs. A. De Witt Tucker, Mrs. Lewis A. Broadbuss and Mrs. Courtney A. Camp, with Mrs. Merrihew Pearce as accompaniste and Miss Herskovits as soloist. A number of interesting trios from sacred and secular music were rendered, as well as duets and vocal solos. Miss Herskovits played Chopin's "Fantaisie Impromptu" and a "Valse."

Some men's preaching is as bad as the piano practice of some women.—Chicago "News."

"PRESIDENT'S OWN" AT THE HIPPODROME

United States Marine Band, Under Santelmann, Plays Dvorak's "New World" Symphony.

It was altogether a classic programme that the management of the United States Marine Band, "The President's Own," had printed for use of the public Sunday evening at the Hippodrome, but on account of that same public's insistent applause-ness the nine classic numbers were expanded into about twenty-seven—of which two-thirds were of the so-called popular variety.

Wood-wind did its best—and did well—in substitution for the violins that one may be used to hear purring or highly pulsating through Dvorak's "New World" symphony, and the excellent training of the band under Lieut. W. H. Santelmann's direction was finely shown in its rendition in Bizet's Suite d'Orchestre, "L'Arlesienne."

The Fantasia from "Die Walküre" was firmly and expressively done, but the audience didn't seem to like that so well as Sousa's "Semper Fidelis" march, in which the band showed that it knew what to do when it was within its own realm.

Charlotte St. John Elliott sang pleasingly in a soprano voice that is perhaps more fitted for chamber music than for a Hippodrome performance, and to it Robert E. Seel added sweetness with a flute obligato. The other soloists were Arthur Whitcomb on the cornet and Ole J. Way on the euphonium.

DVORAK'S "HUMORESQUE"

Look! the apple-blossom rain
Makes the grass all snow-white glad;
Whilst, beneath your window-pane,
Plays a limping fiddler lad!
How the spring breeze comes and goes,
As the dance-tune ebbs and flows,
Half in courage, half in fear,
With a laugh linked to a tear!
—Have you ever seen, good sirs!
When ripe chestnuts burst their burs,
Some caged linnet, on one leg,
For its mid-air freedom beg,
Jumping round, as if to fly
Out and up the limpid sky?
As the dance-tune ebbs and flows,
Half in courage, half in fear,
How the spring breeze comes and goes
With a laugh linked to a tear!

II.

Yet listen what a deeper rush
And vibrancy of sentiment!
What martyrdom of heart hath lent
This pang, this sudden leap and gush
To the lame fiddler's rustic bow?
How can it with such passion glow;
How throb with fury and disdain
Of every hindrance, every chain?

III.

But the fiddler plays and plays;
And the apple-blossoms fall;
And his wayward fancy strays
Where wild forest echoes call;
And his violin grows strange,
As its tones take wider range,
Though the tear-drop and the smile
Keep them winsome all the while!
When the snow the bare earth claims,
Have you noticed, merry dames!
Tossed adown the wintry air,
Like a symbol of despair,
Just a brown beech-leaf, ice-crowned,
Flutter to the frozen ground?
Where wild forest echoes call,
There his wayward fancy strays;
And while apple-blossoms fall,
Still the fiddler plays and plays!

WILLIAM STRUTHERS,
Philadelphia, April 6, 1907.

MRS. C. G. COZINE IS HEARD IN BROOKLYN

Pupil of M. Louise Mundell Appears in Farewell Recital With Arcule Sheasby, Violinist.

Mrs. Chauncey Garret Cozine, a young matron of Brooklyn and a pupil of Louise Mundell, gave a song recital last week at Miss Mundell's studio with Arcule Sheasby, violinist, as assisting artist and Wilhelmina Muller as accompaniste. Mrs. Cozine has all the qualifications which go to make excellence in the field in which she has chosen to work, namely, opera. Besides possessing a vivacious and agreeable manner, Mrs. Cozine has a flexible soprano voice of wide range and much sweetness. Her interpretations are marked by much dramatic intensity.

Mrs. Cozine will visit Europe this Summer in order to familiarize herself thoroughly with the languages of the various



MRS. CHAUNCEY G. COZINE

This Brooklyn Soprano Gave a Recital Last Week Prior to Her Departure for Europe

countries, will then return to America to resume her studies with her present teacher and will leave finally for the other side in about a year, when she expects to make her formal debut in grand opera. Her programme last week included songs by Ardit, Gounod, Dell'Aqua, Schubert, Vannah and Needham. Not satisfied with the announced quota of songs, the audience demanded an encore, to which the singer responded by "I Wonder When He'll Come Again," by Korban. Mr. Sheasby's selections were also thoroughly enjoyed and won for him also an encore, Godard's "Because."

Composer's Widow Weds.

Mrs. Agnes Reilly Morse, widow of H. Woolson Morse, composer of "Wang," married Dr. Edward S. Gushee at St. Agnes's Episcopal Church, Ninety-second street and Columbus avenue, at noon Tuesday of last week.

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TREBLE CLEF CONCERT IN PHILADELPHIA

Nancis E. France and Other
Well-Known Soloists Aid
Organization.

PHILADELPHIA, April 27.—The Treble Clef gave its second subscription concert, under the direction of S. L. Herrmann, in Horticultural Hall, last night. The assisting artists were Thaddeus Rich, violinist; Nancis E. France and Mrs. Howard E. Smith, sopranos, and H. Alexander Matthews and George Shortland Kempton, pianists. The chorus, which numbered about sixty female voices, sang with freshness and spontaneity. The programme included Gabriel-Marie's "Spring Song," Victor Harris's "A Sea Lullaby," Franz Schubert's "The Omnipotence," Ethelbert Nevin's "The Rosary," Paul Lacombe's "Song of the Locusts," "A Roundelay" by Reinhold L. Herman, and a clever "Scotch Rhapsody," by Charles Vincent, and arranged by S. L. Herrmann. Thaddeus Rich played a "Faust Fantasie" by Wieniawski, an "Adagio Pathétique," Godard, and the well-known "Mazurka" by Zwizchi. He charmed the audience with the full, sweet, round tone made familiar last Winter, and was also compelled to respond to an encore, giving a selection from Saint-Saëns's "La Deluge." Nancis France sang the "Cavatine" from Gounod's "Queen of Sheba," three songs by Mrs. Beach, Amy Woodford Finden and George W. Chadwick, and also the solo parts of Schubert's "Omnipotence." Mrs. Smith sang "Gin a Body Meet a Body," in the Scotch



NANCIS E. FRANCE

Soprano Soloist at the Concert of the Treble Clef in Philadelphia Last Week

Rhapsody, charmingly, and was compelled to repeat it.

The Treble Clef has been in existence for 20 years, the last 14 of which have been under Herrmann's direction, and has a proud record of many successful concerts, and also of having been the means of first introducing to the public many artists who are now famous nationally.

MUSIC AS CAUSE OF
WEATHER CHANGESNew York Women's Press Club
Hears a Discourse On
Vibration.

The Women's Press Club held an open meeting Saturday afternoon in the Astor Gallery at the Waldorf. That is, it was open until the doors were shut, after which not only countersigns but affidavits showing just cause why they should not have been there sooner were required of all comers, says the New York "Sun." The topic of the day was music.

President Roosevelt was not there, neither was Governor Hughes nor Mayor McClellan, but it wasn't their fault. There were imperative reasons why they should be elsewhere. They all said so in letters addressed to Miss Lillie d'Angelo Bergh. The presidents of Harvard, Yale, Princeton, Vassar, Smith and other institutions of learning couldn't come either.

So there was nothing to deflect one ray of the limelight from Miss Amelia Bingham. She wore what looked to the uninitiated eye like a combination of a symphony, a creation and an inspiration. She was, however, overheard in the lobby calling it "a simple little frock, my dear; but real old lace, you know."

The part that wasn't lace was pale blue shiny stuff with jewels.

After Harry H. Barnhart had explained that the genuine American spirit in music was a thing of the future, Edmund Russell

glided majestically down the aisle made for him by the reverential spectators, ascended the platform, regarded the assembly with a faraway expression and sighed.

"Wonderful," murmured an ethereal maiden in a greenish gray princess gown.

"I will talk of vibration," said Mr. Russell, and paused.

A chorus of soft sighs smote the air.

"I once talked to a company of ladies," continued Mr. Russell, "on the subject of color in relation to dress, and one of the committee afterward told me that she wished I had talked about vibration. I afterward discovered that she didn't know what vibration meant."

He was rewarded by half a hundred expressions of horror. He went on:

"Probably Americans are the most complex race that have ever inhabited this planet, but they have not yet attained their growth. Completion will only come with the understanding of vibration. Vibration is the scale of the universe."

[Struggles to look intelligent on the part of the audience.]

Mr. Russell said that it might begin slowly, but it would surely increase. At first there would be darkness and silence. Then a crimson light would appear, then an orange, then a yellow, then a blue. Here he looked at Miss Bingham, who blushed and gazed into space.

Mr. Russell drifted off into an account of a dream, and everybody brightened up. In his dream the stars were the keys of a typewriter, and when he punched them the answer was the music of the spheres. That, however, he modestly added, was nothing to what real Hindus could do. They knew so much about applying vibration to the art of music, that they could sing a certain song in the darkness, and the sun would come out; and they could sing another song that would make it rain

when it was time for the crops to be watered.

Oriental music, he continued, was much more complicated than ours, because they had intervals of a quarter of a tone. Then his voice sank to a whisper:

"The Oriental idea of growth is the mastery of the circle, and then anothah circle, and then anothah circle." He paused. "Ours," he concluded tragically, "is getting off on a tangent. We know nothing of vibration. Our souls are asleep."

He sat down. For a moment nothing moved but the vibrations in the ethereal vapor. At length some one went to the piano, and Mr. Barnhart came forward deliberately and sang in perfectly audible tones:

Fifteen men on a dead man's chest,
Yo ho! Yo ho! and a bottle of rum!
Drink and the devil had all the rest;
Yo ho, Yo ho! and a bottle of rum.
The Rev. Phoebe Hanaford was there, and several persons said he shouldn't have done it. The girl beneath the black plumes said that anything went in the interests of Art. Miss Bingham smiled indulgently.

CONRIED OPERA TOUR
ENDS IN MILWAUKEEErnest Goerlitz States That Results
Have Exceeded His Highest
Expectations.

MILWAUKEE, April 27.—The tour of the Conried Metropolitan Opera Company came to a close at the Alhambra Theatre in Milwaukee to-night with a double bill, "Haensel und Gretel" and "Pagliacci."

Ernest Goerlitz, general manager for Mr. Conried, to-night said:

"The tour of the company has been a great success, both artistically and financially, and has exceeded my most sanguine expectations. We have given forty-one performances in five weeks in eleven cities. The repertoire was carried out without a single change of opera, and, with the exception of Mme. Homer, who had to remain in Boston, and Mr. Burgstaller, who missed his last performance owing to hoarseness, no change of cast has been necessary."

"I to-day received a cablegram from Mr. Conried, dated Berlin, thanking all members of the company for their loyal co-operation for the success of the season."

The company left for New York by special train after the performance.

Cisneros to Sing in Concerts Here.

Loudon Charlton announces that Eleanor de Cisneros, the beautiful mezzo-soprano of the Manhattan Opera House, is to be heard in concert as well as opera next season. Mme. de Cisneros, who made her operatic debut at the Metropolitan Opera House several years ago under Maurice Grau's management, was born in Brooklyn, and her entire musical education was secured in this country. In Italy she made an immediate success, and her fame quickly spread through Europe. As one of Mr. Hammerstein's stars she has been extremely popular.

Washington's Aid for Scheel Statue.

WASHINGTON, D. C., April 29.—Aileen Bell is visiting Washington as a representative of the Fritz Scheel memorial fund, for the purpose of raising a suitable monument over the grave of the late conductor at West Laurel Hill Cemetery. It is hoped that enough money will also be raised to place in the Academy of Music of Philadelphia a bronze tablet, embodying a bas relief portrait of Mr. Scheel.

THOMAS ORCHESTRA'S
SEASON PROFITABLEHugo Heermann Plays Strauss
Concerto at Closing
Concert.

CHICAGO, April 27.—The concluding concert of the sixteenth season of the Theodore Thomas Orchestra last Saturday evening marked a closing chapter most important in the history of this great organization.

The selections, with one exception, were familiar to the orchestra's audience, and had various tonal tourneys that bespoke the coming of Spring. The only novelty was the Richard Strauss concerto in D minor for violin, Op. 8, one of the great German's early efforts, when he was inspired with frank and honest melodies. It is not a work of vast significance, however, and the most notable feature associated with its performance was the playing of Hugo Heermann, the distinguished violinist, who was the soloist also when the concerto was originally presented under the baton of the composer. While this task was not particularly grateful, Mr. Heermann again proved himself an artist of sterling qualities, and he was received with a warmth that emphatically revealed sincere admiration.

The other numbers offered by Mr. Stock were Goldmark's "In Spring" overture, the elegy and waltz from Tchaikovsky's serenade for strings, Opus 48; Berlioz's arrangement of the "Marechal" march, the "Scene religieuse" from Massenet's "Les Erinces," an arrangement of Mendelssohn's "Spring Song," Glazounov's concert waltz, opus 47, No. 1, and the "Tannhäuser" overture.

The season just closed has been the most successful in the history of the organization, the sale of tickets for the twenty-eight weeks exceeding \$110,000, against last year's receipts of \$94,000 for a twenty-four weeks' season. While the increase is \$16,000 it does not indicate a great profit, for there have been heavier expenditures for soloists and the salary of six additional players for the orchestra. Last year the aggregate of instrumentalists was eighty-three and this year eighty-nine.

The rentals for the hall have added \$40,000 to the general fund for paying the fixed charges on the building investment, and the present indications are that the guarantors will be exempt from assessment this year. The \$50,000 fund donated by Mrs. Thomas Nelson Page will provide an accumulation of interest to help the good cause next season, so that Manager Wessels and the board of directors have every reason to feel gratified over the present condition of affairs, as well as the future prospects.

The only outside engagements of the orchestra this Summer are scheduled for three weeks in June. The next regular season will open Friday afternoon, October 11, and consist of twenty-eight Friday afternoon and Saturday evening concerts.

"Your band seems to make good music," said a wide-hatted man from Sioux Falls to Sousa the other day, "but you ought to discipline 'em."

"Why, may I ask?" enquired Sousa, who prides himself on the discipline of his players.

"Well, I'll tell you—I think I ought to put you on if nobody else has;—every time you turned your back at the concert last night the fellows behind you stopped playing."



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WHY MUSIC CRITICS "ROASTED" MME. CALVE

Writer in "The Independent"
Offers Explanation for Un-
favorable Press Notices.

Thousands who were filled with rapture by the recent appearances of Emma Calvé at the Manhattan Opera House were puzzled by the hostile attitude of some of the critics. An explanation of this is offered in the "Independent":

"Unlike their European colleagues, who go to the opera only when there is something new or an important change of cast, the unfortunate musical scribes of this city are expected—in some cases actually obliged—to be present at every performance for fear that they might miss some important 'news' item, such as a black cat walking across the stage, or a singer becoming suddenly hoarse, necessitating a hurry call for the protean Andreas Dippel. The result is that these critic-reporters, after hearing an opera ten or twelve times in a few weeks, feel toward it and its interpreters as a man who is eating quail on a wager feels after his twelfth bird, and the public wonders what can be the matter that the greatest singers in the world should have come to seem so loathsome to the journalists.

"The latest victim of the critical dyspepsia has been Emma Calvé. Before her arrival from Paris 'Carmen' had been sung fifteen times at the Manhattan since December. Her reappearance made it necessary for the critics to sit through the whole opera again, and *voilà!*—the thirteenth quail! She had grown old and fat, she had lost the beauty of her voice, sang flat (or sharp; expert opinions on that point were divided), and no longer even attempted to act, but simply 'guyed the public.'

"Ordinary mortals, with normal organs of taste and digestion, saw and heard none of these dreadful things. To them Calvé was the same fascinating woman, the same great artist she has always been—an artist endowed with a voice of luscious beauty, singing nearly always in tune, and ranking as an actress, especially in the matter of facial expression, above all other opera singers of our time, perhaps of all time. She appeared also as *Santuzza* in 'Cavaleria Rusticana,' and as *Anita* in Massenet's one-act military opera, 'La Navarraise,' in each case deeply impressing her hearers. The public, fortunately, was not misled by the gripings of the quail-eaters, but crowded the Manhattan at each of her appearances, thus rewarding Mr. Hammerstein for his enterprise in bringing over France's best operatic artist, if only for eight or nine performances."

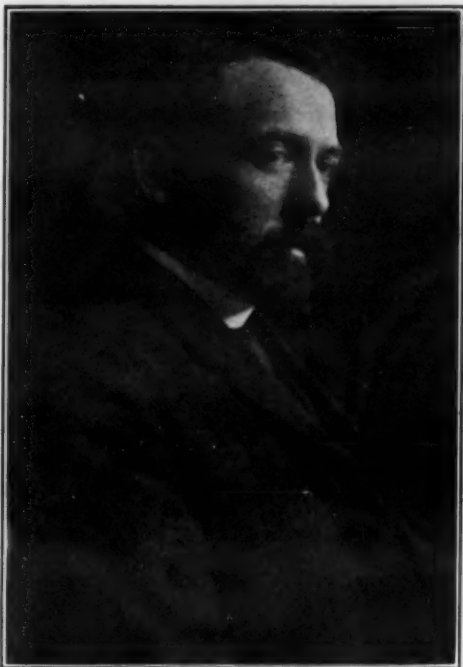
Waterbury to Have Festival in May.

WATERBURY, April 30.—Great preparations are being made for the festival to be held here May 13 and 14 in Buckingham Hall under the auspices of the Waterbury Oratorio Society, Richard T. Percy conductor, and the Waterbury Music League. The services of the New York Symphony Orchestra have been secured with Walter Damrosch as conductor, and the following soloists: Maud Powell, violiniste; Charlotte Maconda, soprano; Isabelle Bouton, mezzo soprano; Ellison Van Hoose, tenor, and Gwilym Miles, basso-baritone. W. C.

SLEEPER PLAYS AT COLUMBIA UNIVERSITY

Professor of Music at Smith College
Guest Soloist at New York
Institution.

Last week's concert at Columbia University, New York, offered much that was of excellence. The soloist was Henry Dike Sleeper, professor of music at Smith College.



HENRY DIKE SLEEPER

Professor of Music at Smith College—He Gave an Organ Recital in New York Last Week.

Professor Sleeper is an organist of unusual ability and kept the large audience which crowded St. Paul's Chapel interested throughout the programme. One of the finest numbers was a Suite in F minor in which this excellent artist proved himself to be even more worthy of attention as a composer than an interpreting musician. The work consists of four movements, a prelude and hymn, cantabile, intermezzo and finale.

The remainder of the programme contained Mendelssohn's "Prelude and Fugue" in G, Bach's "Pastorale" in F, No. 1, a Gavotte by Martini, a "Cantabile" by Franck, Guilman's "Marche Funèbre et Chant Seraphique," a "Reverie" in E flat and "Improvisation" by Lemaire and a "Hosanna" by Wachs.

PLAY MACDOWELL MUSIC.

Wilhelm Heinrich and Minnie Little Longley Interpret Fine Programme.

BOSTON, April 30.—A concert which deserved a better attendance was that given by Wilhelm Heinrich and Minnie Little Longley Saturday at Chickering Hall. The programme consisted solely of the compositions of Edward MacDowell.

Mrs. Longley, who studied with the composer himself, rendered two groups of his shorter piano pieces, the singer twelve songs. The numbers rendered by the two artists represented some of the best work that that composer has ever done and merited a larger hearing.

F. W. Guion has been engaged as organist in Calvary Baptist Church, New Haven, Conn., for the year beginning May 1, to succeed Mr. Hartley, resigned.

OPERA SINGERS ARE FASTIDIOUS DINERS

Head Waiter of Fashionable New York Restaurant Discloses
Favorite Dishes of Several Stars.



NOT without reason are opera singers of portly mien, for despite the tales of semi-starvation which they are supposed to undergo in the interests of art, there is no class of men and women which likes better to gratify the taste of the palate. The large number of opera singers in New York this winter afforded an interesting study of "operatic dietetics," especially in view of the reported edict of the great Oscar.

Most of the singers at the Metropolitan Opera House, and a few of those at the one on Thirty-fourth street, made a habit of dining at a fashionable café on Broadway, noted for the excellence of its cuisine,

and frequented by the bon-vivants of the Metropolis.

Most of the singers came every day for luncheon, an elaborate meal, by the way, at hours varying from one to three o'clock, dallying an hour or two in conversation over their favorite dishes. One heavy meal was sufficient, evidently, for most of them, for Mr. Dalmores, he of the athletic form held up as a model to candidates for rôles by Mr. Hammerstein, was the only one who regularly appeared for his little midnight supper. "They are too tired," sympathetically said the glistening head-waiter.

According to the same authority, there is no more charming, agreeable or more easily pleased set of men.

"Of course Mr. Plancon likes very much a nice milk-fed chicken or Mr. Caruso a dish of macaroni which we prepare especially for him, à la Caruso, and Mr. Ancona relishes a veal chop, but they really have few preferences, and rarely send anything back. They like to come here because they can get the dishes to which they are accustomed at home."

CLUBS SING TOGETHER.

Fine Concert by Orange Musical Art Society and University Glee Club.

ORANGE, N. J., April 28.—The largest audience that has gathered at an artistic function in the Oranges in recent years assembled last night to greet the entertainment given by the University Glee Club of New York combined with the Orange Musical Art Society.

The programme, which was of wide range, included Mellon's "Crowned With Clusters of the Vine," Busch's "The Owl," Mosenthal's "Aiesta," Abt's "A May Night" and MacDowell's "Cradle Song."

Artistry of vocalization and interpretation, and fine tonal resource were revealed and excited keen admiration, of which the audience showed its appreciation by much applause. It may be said that both groups of singers showed what much training will do toward developing precision of attack, enunciation of text in expressive and refined phrasing and vitalizing spirit.

The soloists were John Barnes Wells of the Glee Club and Janet Spencer, a New York contralto, who sang most pleasingly the "O Don Fatale" aria from Verdi's "Don Carlos," Harris's "The Hills o' Skye" and Fisher's "Lassie With the Lips So Rosy" and his tender "Gae to Sleep."

Good Music at Hartford Conservatory.

HARTFORD, April 30.—The largest audience which ever assembled at the Hartford Conservatory of Music, recently heard a most enjoyable musicale, when the pupils of Frank C. Gill of the vocal department and W. V. Abell, teacher of piano and voice, interpreted the programme. The head of the vocal department is Theodore Van Yox, the celebrated tenor, who has made it one of the finest in the country. Florence Sanders, violiniste, and also a pupil of the Conservatory, assisted. Those who participated were Mr. Hughes, Miss Evans, Miss Strong, Miss Welch, Miss Adams, Miss Pinney, Miss Reedy, Miss Crane.

R. H. WARREN'S RECITAL.

Pleases Large Audience in St. Paul's Chapel, Columbia University.

St. Paul's Chapel, Columbia University, was comfortably filled Tuesday afternoon by many students and their friends, the occasion being an organ recital by Richard Henry Warren. No tickets of admission were required but the doors were closed promptly at 4.15 o'clock and some late comers were thereby prevented from disturbing those already inside.

Mr. Warren is conductor of the Church Choral Society and organist and choir-master elect of both the Church of the Ascension and the Madison Avenue Reformed Church. His performance, which aroused considerable enthusiasm, showed wide technical knowledge of the organ and he demonstrated wonderfully what can be done with the St. Paul's Chapel instrument.

Mr. Warren showed his versatility by confining himself to no one school or trend of music. Beginning with Bach's "Prelude in G minor" he followed it with the same composer's Sonatina from "Actus Tragicus." He rendered Schumann's "Symphony in D minor" with considerable authority and showed the sureness of his touch in the Arcadelt-Liszt "Ave Maria" and in Warren's "Pastorale."

Along other lines were Boccherini's "Minuet in A. (No. 1)," and Saint-Saëns's "Benediction Nuptiale." Then the organist showed what he could do himself by way of improvisation and when the enthusiastic applause that greeted his efforts had died, played the prelude to Wagner's "Parsifal" and concluded his programme with Salome's "Marche Gothique."

It was, all in all, a delightful recital evidently pleasing to its auditors.

Boy Choir of All Angels' Sings.

A concert was given in Mendelssohn Hall, New York, Monday night by the boy choir of All Angels' Church under the direction of the organist, C. R. Gale. They sang very sweetly part-songs and madrigals by English composers, all of which were appreciated by a large audience. The soloists were George Arthur Wilson, pianist, and Victor Sorlin, 'cellist.



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KANSAS CITY GOES TO GRAND OPERA

Conried Company Disgusted with Slim Attendance at Two Performances.

KANSAS CITY, Mo., April 27.—The slim attendance at the two performances of the Conried Metropolitan Opera Company in Convention Hall last Saturday seemed to disgust Ernest Goerlitz, the manager. Only 7,000 people availed themselves of the opportunity of hearing grand opera—3,000 at the matinee, 4,000 in the evening. The total receipts were \$9,000, which, according to the manager, did not pay expenses.

Mr. Goerlitz sat at a table in Louis W. Shouse's office in Convention Hall examining a row of figures. He was studying past history. Two years ago Kansas City contributed \$28,000 to the grand opera company for the three performances. Only a few thousand persons witnessed the two performances last year. Saturday it was much better, but far below Mr. Goerlitz's expectations.

"What kind of people have you here, anyway?" he asked. "See the great Caruso singing to an audience of only 4,000 persons."

"I do not know, but I think we should stay away from Kansas City for at least two years and then these people might wake up," he continued. "Kansas City might be all right as a city of business opportunities for other than grand opera companies. It is a cold, blank, dismal, positive failure in that respect."

"Get the society women interested. Take it all over, women are greater opera lovers than men. If the women go they will take the men along."

MUSIC IS BUSINESS HERE.

But in Europe It's Art, Says Secretary of Cleveland Union.

CLEVELAND, O., April 29.—The Musicians' Union officials and committees are preparing for the national convention, which will meet in Cleveland May 20. Some 300 delegates from every part of the country are expected to attend. Two or three delegates from Europe may also be sent to the convention.

In general, however, the American and the European musical unions are not closely allied. "They think too much of the art side of it over there," said I. J. Masten, secretary of the union. "Music is a business and we treat it as such. We want to keep the profession at such a point that a man who has the talent can go into it with the assurance of earning a decent living. That's simply the American common sense way of looking at the matter."

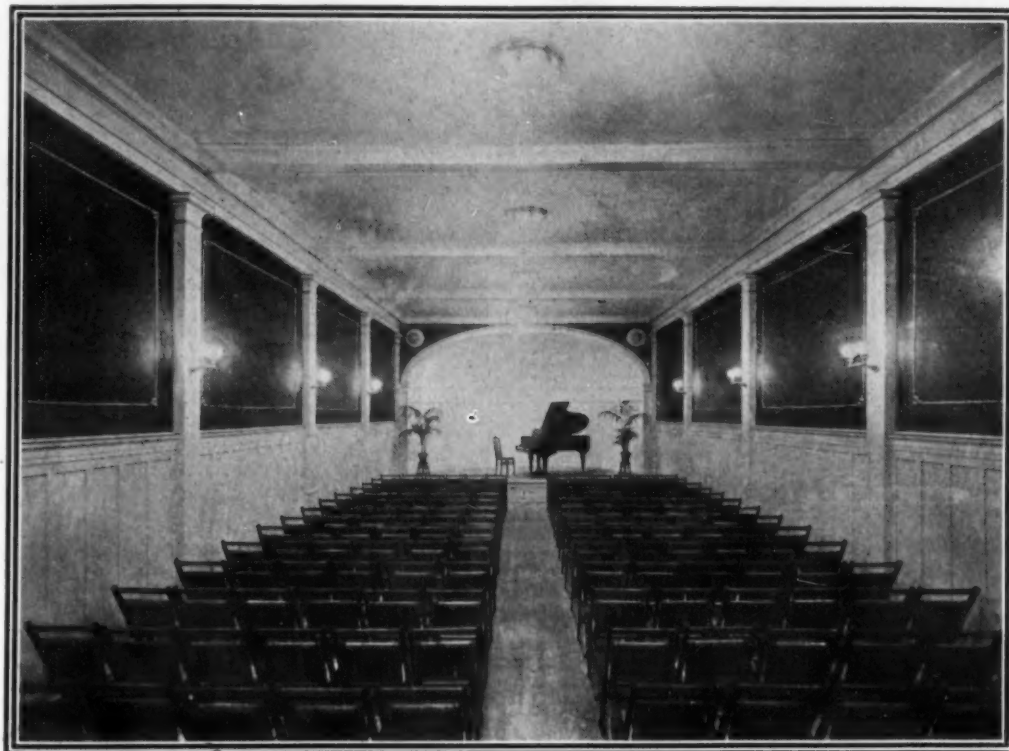
MRS. JANTZEN IN RECITAL.

Pupil of Anna Lankow Gives Last Concert Before Leaving for Europe.

Marguerite Arcularius Jantzen, a pupil of Anna Lankow, of New York, gave her final recital before her departure for Europe, where she will appear in grand opera, at Madison Square Hall, New York, Wednesday evening of last week, in conjunction with Adele Krueger and Andreas Schneider, both pupils of the same teacher. Mrs. Jantzen displayed a voice of much promise, well schooled and particularly powerful in its upper tones, although these manifest a tendency to shrillness.

A particularly interesting feature of the concert was the ensemble singing of the trio in a selection from Mozart's "Cosi fan tutte" and Beethoven's "Fidelio." Mrs. Jantzen pleased the audience greatly and had to give an encore to one of her songs, a "Valse" by Bemberg.

POPULAR CHICAGO RECITAL HALL



INTERIOR OF CABLE HALL, CHICAGO

CHICAGO, April 29.—One of the favorite auditoriums for recitals in Chicago is Cable Hall, which, on account of its convenient location and attractive appearance has been the scene of many debuts and appearances of local musicians. Especially during the past season, this hall has been in great demand and the generosity and courteous disposition of the Cable Company has induced many young performers to avail themselves of the opportunity offered to give them a public hearing.

C. W. B.

"Who is that contralto?" asked he. "Contralto?" repeated his wife, surprised. "Why, she hasn't a contralto voice—it is a high soprano." The doctor made no reply. "Don't you like her voice?" inquired the wife. "Well," said the doctor, after a pause, "I really can't say much for the voice, but she has one of the finest bronchitis I've ever encountered!"

A friend who met Oscar Hammerstein in Broadway one day last week saw that the impresario looked ill. The man of many trades was pale, tremulous, and he had a funny hesitation in his gait.

"What's wrong, Oscar?" asked the friend.

"Seasick," moaned the sufferer.

"But you haven't been sailing?"

"No; but I've been on a ship. I always begin to have mal-de-mer as soon as I set foot on a vessel. To-day I went over to Hoboken to see some of my singers depart on the *Kronprinz Wilhelm*. On the ferry-boat I felt never a qualm, but once on the steamship, though she was motionless, I felt all the horrors of a stormy voyage. I cannot help it. When I go abroad again I shall sail from Quebec, to make the period of suffering a little shorter."

Doubtless many concert-goers have wondered why it is a practice of orchestra musicians to make their appearance so far ahead of the time of beginning the performance and sit in their seats with nothing to do. Then, at a seeming given signal, all hands begin to "tune up," torturing the ears of the early arrivals with a series of squeaks and scrapes. The mystery was explained by an orchestra leader the other day. "The instruments have to be in accord with the temperature of

the house," said he. "There may be several degrees difference between the temperature of the music room below stage and the house itself. If we tuned our violins downstairs they would all be flat when we take our places in the orchestra. For that reason we come upstairs earlier and let our instruments get the house atmosphere before the actual tuning begins."

In the course of an interview at Munich, Mascagni is reported to have said: "The papers have stated that my new opera, 'La Festa del Grano,' is already finished. I wish I were so fortunate. Up to now I have not written a note of the opera. The libretto, it is true, is already in my possession. It is a prize work which won the 25,000 lire offered by Sonzogno, my publisher. It has been handed to me for the purposes of composition, but so far I have done nothing with it. How do I work? I read the libretto repeatedly through, study it, and learn it almost by heart. That is all the work I do. The melodies gradually come to me of themselves. When out walking, in my room, while I am traveling, suddenly a melody comes to me. I seize it, and afterwards at the piano play it through, and then the music shapes itself more fully. Thus bit by bit the opera is completed. But work at it I cannot. I always wait for the mood."

A Michigan man's own voice was heard singing at his funeral, the trick having been turned with the aid of a phonograph. He evidently was determined to make the congregation just as sorry as it possibly could be concerning his taking away.—Washington "Herald."

Can't tell. Depends on the voice. We can imagine instances in which such singing might reconcile the mourners to their bereavement.—New York "Herald."

What the Gossips Say

Heinrich Conried, the impresario, can make an exceedingly pretty speech on occasion. Not long ago he was chatting with a singer of celebrity who also is an exceedingly pretty woman. Said she: "Mr. Conried, do you consider blindness or deafness the greater affliction?" With a gallant bow he replied: "I should prefer to be deaf when I am looking at you and blind when I hear you sing."

It happened one Saturday evening during the opera season just closed in New York that Verdi's "Aida" was given at both opera houses. A newspaper reporter carried the intelligence to the Manhattan Opera House that half the seats were empty at the Metropolitan, while the new house was crowded. The curtain was down at the time and a score of the performers on the stage, headed by the conductor himself, at once formed a ring and danced a dance of triumph.

W. S. Gilbert, who was associated with Sullivan, the composer, is well known for his punctiliousness in the matter of good English, says a writer in the "Tatler." The other day he was standing in the entrance hall of his club when a new member went up to him and asked: "I beg your pardon, sir, but do you happen to

have seen a gentleman, one of the members of this club, with a glass eye called Matthew?"

"Can't say I have," replied Gilbert.

"What's the name of his other eye?"

Probably the most extraordinary band on earth is that which is stationed in the imperial palace at Moscow, says "Tit-Bits." A famous composer was recently taken into a darkened room to hear one of his new compositions played by this band. The composer was mystified until the lights were raised, when 200 soldiers were revealed, each with a horn or trumpet in his hand varying in size from one and one-half inches to twenty feet. Each instrument and each performer produced only a single note, but the playing was so perfect that the sound was just as if from one grand instrument played upon by a master hand.

One evening a certain Winnipeg physician was persuaded by his wife to attend a concert, although he has no knowledge of or interest in music. A number of fine musicians gave evidence of their skill, but the doctor was extremely listless. However, when a certain lady came forward to sing the physician seemed to brighten up.

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TRAVELLED 1,500 MILES TO SING A LULLABY TO HER CHILDREN

Mme. Schumann-Heink Came From Nebraska to New Jersey to See Her Children.

Because she cares more to sing a lullaby than a lyric and seeks with a greater hope in her eyes for the contented smile on a childish face than for the applause of the multitude, Mme. Schumann-Heink travelled 1,500 miles last week and minded not that the loss of many hundred dollars was involved in her journey.

So it was that early one morning George Washington Schumann-Heink opened wide his childish eyes that have gazed over the world for just eight years, and with the sure knowledge of childhood clasped his hands about his mother's neck and cooed the music which the great contralto thinks is the greatest of all.

Maria Theresa Schumann-Heink, aged eleven years, awoke then and the prima donna was a long time silent, enjoying the prattle of the babes.

"The happiest hours of my life are those that I can spend with my children," she has often said, "and while I am compelled to be here and there and everywhere while the opera season lasts, it is with a heart veritably overflowing with love that I



MME. SCHUMANN-HEINK AND HER FAMILY

come home to where my treasures are awaiting me."

Of this latest time of home-coming the "treasures" knew nothing beforehand.

With joyful anticipation Mme. Schumann-Heink had planned the surprise for them.

It happened that about the middle of last week she was in Lincoln, Neb., when

Homesick For Her Youngsters, She Could Not Remain Away Any Longer.

thoughts of home began to make her heart hungry and when she could bear it no longer she sent a message to her manager in New York telling him that she was homesick and that she would be on her way East immediately.

It was very long after the sandman had cast his dust in children's eyes that a carriage brought the singer to her home in Singac, N. J., overlooking the Ramapo Hills. When she had entered the house the maid who had started an astonished welcome was hushed by a look. She saw her mistress creeping up the stairs on tiptoe, and then softly through the door she heard the voice that has thrilled thousands with its golden melody, calling "S-o-o, bossies."

Next morning there was a romping on the lawn, a walking all around the home domains, and then the carriage came that was to bear Mme. Schumann-Heink away to the train that was to take her on her way to Winnipeg, Manitoba, where her next engagement was.

DEPLORE POPULARITY OF "TRASHY" MUSIC

Worcester Musicians in Crusade to Uplift Standard of Appreciation.

WORCESTER, MASS., May 4.—A number of Worcester musicians who deplore the popularity of "trashy" music in this city are organizing with a view to establishing a higher standard of appreciation among local concert-goers. It is proposed that the society shall study the works of the best composers, and John H. Martel is the leader of the movement.

"It is a shame, a disgrace, the music that orchestras are compelled to play these days," said Mr. Martel, in discussing the purposes of the club yesterday. "Anybody can play the music that is handed out in Worcester, and is demanded by the people. Ragtime is what they call for. The cheapest kind of music pleases the fancy of the people of this proud city. They cry for it; will not submit to listen to a piece of good music. The worst of it all is that if a musician doesn't play this cheap, degraded stuff he is not wanted. He is kicked out, and can't get a job to save his life."

"This trashy music craze is now at its height in Worcester. The whole population is crazy after it. They all want nothing that isn't chockfull of it; and of course the musicians have to furnish what they are asked for."

"Another effect of the craze is that it has ruined many a good musician. Some musicians have given up entirely the study of good music, and have been engulfed, heels and heads, in the flood of cheap music."

"The West is just as badly off as the East. It is all over the country, and in both the East and the West, it seems to have gotten nearly everybody in its grasp. I have known people to go miles to hear grand opera and the next night revel in the ragtime jigs at so-called swell dances."

"There is a similar movement all over the country to cultivate musicians to a higher grade of music. It is growing in strength and may eventually do some good along this line."

The best local musicians, men and women, who are capable of playing the best of compositions, are profoundly interested in the organization for an improved grade of music, and nightly from ten to fifteen of them gather at the headquarters of the Svea cadet band, No. 287 Main street, and there rehearse classical music.

The founders of the club were A. B. Chase, J. H. Martel, Arthur Racine, Ernest Valva, now of Providence, and Louis A. Ingraham, who has since died.

A CHAT WITH OLIVE MEAD

Well-Known American Violiniste Says Her Quartette Owes Its Existence and Success to Hard Work.

OLIVE MEAD, the violiniste whom audiences of the Boston Symphony Orchestra, the Theodore Thomas, and other famous organizations of the country have heard with so much pleasure, the leader of the Olive Mead Quartette and conductor of the Women's Philharmonic Society of New York, is one of the most simple and charming young women one would care to meet. When Miss Mead, dainty as a flower in rose and white, entered the room she was like a breath of the Spring, of which she immediately began to talk.

"I know you want to be in the country just as I do," she said. "You know, I am so fond of birds. I meet my mother whenever I can in the park—it is practically the only opportunity I have of getting country air. My mother is an enthusiast on birds and has remarkable success with them. They come to her, even the most shy, perch on her fingers and let her feed them."

"Have you the same power?" I asked. "Yes, to some extent, but I don't have so much time to cultivate it. Mother goes every day."

"The members of the quartette are going on a walking tour to Delaware Water Gap, but I'm afraid I can't join them, I am still too busy. But mother and I are going to satisfy our longing for a country life this Summer. We have taken a little house in Massachusetts and there we will simply live in the open air all day long, canoeing, taking long walks and all such delightful things."

Speaking of mutual acquaintances brought the talk to a comparison of Boston, Miss Mead's former home, and her present one, New York.

"I should like to have a home in Boston," said the violiniste, "if I could also

have one in New York for a few months of the year. Boston is delightful to live in, but New York is necessary for work. I remember when I first came to New York the business aspect of everything simply amazed me, in fact in a measure disheartened me, for at home everything had been for art. Our whole family had the one interest. Music was our life. My father was a violinist, my mother gave music lessons, my sister was a professional 'cellist and I played the violin as early as seven years and the piano before that. When I came to New York I met hardly anyone who wanted to play for the love of it; they all asked, 'Is there any chance for business?'

"No, I never studied abroad. I don't think it's necessary, although I have given concerts in London. My teacher was Mr. Kneisel and it is probably due to the influence his quartette exerted over me that I organized my quartette. I was always enthusiastic about quartette playing, and used to chase about the country just to get a chance to hear Mr. Kneisel, who got so accustomed to seeing me in the audience that he said he was quite disappointed if he didn't see me."

I spoke of the success of the Olive Mead Quartette.

"If others worked as hard they would probably be as successful," said Miss Mead. "The trouble is, other quartette players are not willing to do what we do, practice three hours together every day. It took me a long time to get together players who had all the qualifications necessary, in fact we practiced a whole year before we ever appeared in public. Two of the members do not need to do it as a livelihood and Miss Littlehales and myself have practically no other interests beyond our solo work."

Miss Mead has appeared fourteen times with the Boston Symphony Orchestra.

E. L.

ADAMOWSKI TRIO TO TOUR COUNTRY

Celebrated Boston Organization will Perform in Many American Cities Next Season.

BOSTON, May 1.—The Adamowski Trio, composed of Mme. Antoinette Szumowska, one of the most noted pianistes, and of Timothy and Josef Adamowski, violinist and 'cellist, respectively, both of international repute, will tour the Middle West during the coming musical season of 1907-8 under the management of W. S. Bigelow, Jr., of this city. The trio is widely known and has acquired a most desirable reputation from an artistic stand-

point. A large number of dates have already been booked and their tour will, unquestionably, be one of most pronounced success.

In addition to the tour of the trio Mme. Szumowska will make a recital tour of this country and probably Canada.

The Adamowskis and Mme. Szumowska will leave for Europe in June and will play several engagements in Paris, London and other important centres during the Summer. They will return to this country in September.

D. L. L.

Opera Chorus Dinner.

Twenty-four chorus singers who compose the American contingent of the Manhattan Opera chorus had a dinner Tuesday night of last week at Café Boulevard. Mary J. Lord was the toastmaster.

MINNESOTA TEACHERS TO MEET IN ST. PAUL

Programme Outlined for Sixth Annual Convention to be Held in June.

ST. PAUL, April 29.—The sixth annual meeting of the Minnesota Music Teachers' Association will be held in St. Paul on June 6, 7 and 8.

An important feature of the convention will be the round-table discussions in the different departments, which will afford opportunity for comparing different systems and methods of teaching. The pianoforte round-table will be in charge of Emil Liebling of Chicago; in the case of the other instruments leading Northwestern instructors will preside.

The engagement of George Hamlin, the Chicago tenor, for a song recital on the closing evening is one of the most interesting announcements yet made. The committee is trying to secure a well-known educator for a lecture before the public school music section.

The programme outlined for the meetings is as follows:

THURSDAY, JUNE 6.

Morning—Organ Recital, G. H. Fairclough, St. Paul. Addresses by officers.
Afternoon—State talent in concert. String round table, Prof. Heinrich Hovel, Minneapolis.
Evening—Reception at Commercial Club.

FRIDAY, JUNE 7.

Morning—Organ Recital, H. W. Reyner, Duluth. Pianoforte round-table, Prof. Emil Liebling, Chicago.
Afternoon—Concert, Minnesota and other American Composers. Lecture to public school section.
Evening—Lecture recital, Emil Liebling.

SATURDAY, JUNE 8.

Morning—Business meeting.
Afternoon—Voice round-table, Mrs. E. M. Lambertson, St. Paul. Teachers' symposium.
Evening—Song recital, George Hamlin.

The officers of the association are Clarence A. Marshall, Minneapolis, president; Jennie Pinch, St. Paul, secretary-treasurer; Mrs. K. A. Ostergren, Duluth, chairman of programme committee; Elsie M. Shawe, St. Paul, chairman of public school music section.

GIVE AFTERNOON CONCERT.

Women's Philharmonic Society Entertains Friends With Fine Programme.

The Women's Philharmonic Society, with Olive Mead as conductor, gave a concert Friday afternoon at the home of Mrs. Dodd, New York, with Miss Niebuhr and Miss Tetedoux as soloists.

The programme was an interesting one, particularly as it showed the strides this ambitious and enthusiastic society of amateurs is making. The orchestral numbers were Grieg's "Holberg" Suite and Elgar's "Serenade," Opus 20.

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Alwin Schroeder's Daughter Sings At His Farewell Recital in Boston

H. G. Tucker Arranges Concert For Veteran 'Cellist on Eve of
His Departure For Europe—Silver Pitcher Presented
By Admirers.

Boston, April 29.—Alwin Schroeder, the 'cellist, gave a farewell concert in this city Thursday evening under the direction of H. G. Tucker. Mr. Schroeder was assisted by Elfrieda Schroeder, soprano; Ernst Parabo, H. G. Tucker and Max Zach, pianists.

The following programme was given:

CELLO SOLO.
Concerto, D major, First Movement Davidoff
SONGS.
La Calandria Jommelli, 1750
Mondnacht Schumann
Vergleichliches Ständchen Brahms
DUET.
Variaziones Concertant, Op. 17.... Mendelssohn
For pianoforte and violoncello.
CELLO SOLOS.
Walderuhe Dvorak
Sicilienne René Chausse
Tarantelle Cossman
SONGS.
Spring of Love Horatio Parker
Eglantine Georg Henschel
Frühlingszeit Reinhold Becker
CELLO SOLO.
Sonate Locatelli
Allegro—Adagio—Menuetto con variazioni.

Mr. Schroeder has many sincere friends and admirers in Boston and they were present in large numbers to give him a farewell greeting. After his group of solos, Mr. Tucker, on behalf of Mr. Schroeder's friends, presented him with a silver pitcher, suitably inscribed. Mr. Tucker in presenting the pitcher hoped Mr. Schroeder would use it every day, and said that he understood there was no ice water in Germany.

Virgil Pupils in Cleveland.

Cleveland, O., April 29.—An interesting recital was given Saturday by Mrs. A. M. Virgil and two pupils of the Virgil Piano School in New York. After a short talk on the Virgil method and illustrations in velocity and dexterity, the following programme was rendered with great artistic excellence: A Beethoven Sonata, Four Short Tone Pictures, by Grieg, a "Polonaise" by Moszkowski, "The Robins" and "Spring Greeting" by Mrs. Virgil, MacDowell's "To a Wild Rose," Grieg's "National Song," Chopin's "Nocturne" in C minor, two Etudes and a "Mazurka," a "Concert Etude" by MacDowell, a Bach "Solfeggietto," a Boccherini "Minuet," a Poldini "Valse" and Liszt's fourteenth "Hungarian Rhapsodie."



ELFRIEDA SCHROEDER

Daughter of Alwin Schroeder, the Retiring
'Cellist of the Kneisel Quartette—She Sang
at her Father's Farewell Concert in Boston

Mr. Schroeder's long connection with the Symphony Orchestra and with the Kneisel Quartette has made him well known throughout the country. His determination to return to his old home in Germany has caused much sincere regret. The numbers of the programme were received with warm appreciation and the concert apparently gave much pleasure.

D. L. L.

Whitney Mockridge's Summer Course.

Whitney Mockridge, the New York tenor, whose recent return to the concert stage after a continued absence was a source of great satisfaction to many who are acquainted with his art, announces a special Summer course of instruction for teachers and singers in oratorio, opera and refined diction.

Praise For Hans Kronold.

Hans Kronold, the 'cellist, who gives a recital in Chamber Music Hall, Carnegie Hall Building, Friday evening of this week, is having a successful season. Press comments on his recent appearances refer to his work in the highest terms of praise.

MAY SING AT MANHATTAN.

Mme. Traubman Negotiating With Mr. Hammerstein for Engagement.

It was learned this week that Mme. Sophie Traubman, a dramatic soprano, formerly at the Metropolitan Opera during the régime of the late Maurice Grau and his opera company, is negotiating with Oscar Hammerstein, and may be heard next season as a member of the Manhattan Opera Company.

Mme. Traubman sang with much success at the Metropolitan, principally in the German operas, though she has been heard there as *Carmen*. She has a repertoire that is quite extensive, and in looking about for more sopranos for next season Mr. Hammerstein learned that it might be possible to add Mme. Traubman to his list of prima donnas, which now includes Mmes. Melba, Nordica, Schumann-Heink, Miss Mary Garden, Mme. De Cisneros and others.

Mme. Traubman has been heard principally in oratorios, but her friends have repeatedly urged the singer to continue her grand opera career in New York.

CHICAGO PLAYERS AT COAST.

Alexander von Fielitz Conducts Concert in Greek Theatre.

SAN FRANCISCO, April 20.—The concerts of the Chicago Symphony Orchestra, conducted by Alexander von Fielitz, at the Greek Theatre and in Christian Science Hall last week proved thoroughly enjoyable to large audiences. At the second concert at the Greek Theatre the organization gave a particularly satisfactory performance of Beethoven's "Eroica" Symphony. The overture to "Tannhäuser" was the opening number; Von Fielitz's "Stimmungsbilder" and a "Walküre" fantasy were also played.

E. C. Towne's robust tenor was heard to good advantage in the "Preislied" from "Die Meistersinger." He was cordially received, as was also Dr. H. Schüssler, who sang the prologue to "I Pagliacci" in a spirited style.

St. Louis Amphion Club Election.

St. Louis, April 29.—The officers of the Amphion Club to serve during the ensuing year are: Murray Carleton, president; James W. Jump, first vice-president; A. D. Luehrman, second vice-president; E. J. Troy, secretary; F. A. Brickenkamp, treasurer, and James W. Jump, W. J. Edwards, Dr. Oscar F. Baerens, Sam C. Black and E. J. Troy, the executive committee. Alfred G. Robyn was unanimously re-elected director, and he appointed as his assistant John S. Dierkes. A report of the treasurer, F. A. Brickenkamp, showed the year's expenditures to be \$7,503, which were made in efforts to present the world's best soloists in St. Louis.

GERMAN SOCIETIES UNITE IN CONCERT

Chicago's Massed Male Choruses Make
Annual Appearance With Thomas
Orchestra.

CHICAGO, April 29.—The United Männerchöre of Chicago numbered nearly 500 men as they appeared on the stage of the Auditorium on Wednesday, the occasion being their annual concert.

With Gustav Ehrhorn conducting, the massed chorus gave an unusually good account of itself in a programme that included Silcher's "Lorely," Werner's "Hedge Rose," Angerer's "My Song," Podbertsky's "Frederick Barbarossa," Beschnitt's "Ossian" and Mohr's "To the Spirit of Song." These works were sung with crisp attack and a comprehensive range of tonal effects. Powerful, ringing climaxes were produced and in the piano passages a delicacy surprising in a chorus of such dimensions.

The Thomas Orchestra, in addition to supplying the accompaniments, added to the artistic standard of the concert by playing the overture to Wagner's "Rienzi," the Andante Cantabile from Tchaikovsky's Fifth Symphony and Dvorak's "Carnival" overture, under Mr. Stock's baton.

Two soloists also were heard, Ila Burnap-Hinshaw, soprano, and Ludwig Becker, the concertmaster of the orchestra. Mrs. Burnap-Hinshaw, whose voice is round, warm and well placed, pleased the audience so much with *Agathe's* aria from Weber's "Der Freischütz" that she had to give an encore, Hildach's popular "Spring." She also sustained the soprano solo in Mohr's "To the Spirit of Song." Mr. Becker's number was the "Fantasia Appassionata" by Vieuxtemps, performed in the artist's well-known finished style.

MICHIGAN MUSIC TEACHERS.

Grand Rapids to be Well Represented at
Convention in Battle Creek.

GRAND RAPIDS, MICH., May 1.—At the Michigan music teachers' convention, to be held in Battle Creek, June 5, 6 and 7, Grand Rapids and Western Michigan will be in evidence. At many of the former State conventions the programmes have represented Detroit and Michigan. This year Grand Rapids and the Western portion of the State will have an opportunity to show what its musicians can do.

Earle G. Killeen, president of the Michigan Music Teachers' Association, was in the city this week and asked George Murphy to take the chairmanship of the programme committee. Mr. Murphy accepted and he has written to the representative professional musicians in this city to assist. Musicians in Muskegon, Holland and other Western Michigan towns will also be invited to contribute to the programme.

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EXPERT TESTIMONY ON "SACRED" CONCERTS

Hammerstein on Witness Stand
Tells Some Interesting
Secrets.

With refreshing candor Oscar Hammerstein last week revealed from the witness stand some of the dark secrets of vaudeville as performed upon the stage of his own theatre, the Victoria.

Called for the defence at the resumption of the hearing before Judge Lawrence, as referee, to determine whether or not the Sunday night "sacred concert" law had been violated there, he was both instructive and amusing.

In the course of a graphic description of certain "acts" which had been on the programme of Sunday night performances and which the Federation of Church Clubs had found objectionable, he was questioned concerning one in which a "modern Samson," after performing seemingly impossible physical feats, brought his "turn" to a climax by letting an automobile run over him.

When the question was put, Mr. Hammerstein elevated his eyebrows and answered in most casual tones: "It looked as if he was run over, but to my mind it did not touch him. I understand that he lay quite safely between two boards, which formed a wide flange and protected him. The same man was supposed to lift three men on a bicycle. I thought he did at first, but I found out that the bicycle was suspended from wires. He was, I might say, what you would call a gay deceiver."

Then the trick elephants came into the evidence.

"I think," said Mr. Hammerstein, knitting his brows, "I think it was the impresario of the elephants—yes, I think it was he," he added, when the laughter had subsided, "who brought a pail with what looked like lather and tied what might be a razor to the trunk of one of the elephants, so that the elephant might shave. I do not think the elephant liked it, for he went away."

Following the elephants, he said, a woman sang a song containing references to the "Caruso" incident. He was asked if it was offensive.

"Of course it was not edifying. I should not want to call it vulgar, but it was not at all what you would call inspiring."

"It has been testified that the woman had a bad voice?" suggested counsel.

"That is perfectly correct," answered the impresario.

"I suppose you qualify as an expert?"

"Yes, yes, I dare to."

"What is a circus?" pressed the technical attorney.

With lexicographic correctness came the definition: "An act that takes place within an enclosure in which men, horses and other animals disport themselves."

When the programme of one of the performances was reached, Judge Lawrence gazed at the words "Grand Sacred Concert," and remarked, "I don't see anything sacred about this."

"Oh, the law," replied Mr. Hammerstein, with the stolidity of a graven image, "requires it. It has been an old custom. I remember the title for twenty years; always, yes."

INQUIRY CONTINUED.

Impresario Offers Original Definitions of Vaudeville Acts.

The reference proceedings were continued on Monday, and the New York "World" reports the second inquiry in the following effective manner:

Scene—Former Justice A. R. Lawrence's offices. Time—Monday. Motif—An attempt to prove that the license of the Victoria Theatre should be revoked because elephants and dogs, although in ordinary

street costume, took part in the sacred concerts there on the nights of Sunday, November 25, and December 2 last.

Dramatis Personæ—Oscar Hammerstein, putting up a front for his son, "Willie"; Assistant Corporation Counsel Pierce and Danzig; Louis J. Vorhaus, to assist Hammerstein, which does not seem necessary. Oscar Hammerstein testifies that he was in a private box on the nights in question and, being the Noah Webster of the theatrical profession, proceeds to give some definitions.

Mr. Pierce—What is an acrobat?

Mr. Hammerstein (off the reel)—An acrobat is a man who performs with agility and strength on apparatuses, trapezes and so on. In ordinary life an acrobat wears fleshings.

Mr. Pierce—What is an elephant?

Mr. Hammerstein—White or black? I mean, are you talking about the Manhattan Opera House or the Victoria Theatre?

Mr. Pierce (convincingly)—You heard a lady performer sing "Trow 'Em Down, McClusky" on one of these nights?

Mr. Hammerstein (sadly)—Yes.

Mr. Pierce (clenching the argument)—That sounded solemn, religious to you, eh?

Mr. Hammerstein (lighting a cigar)—It sounded more like a meeting to discuss peace between Mr. Murphy and Mayor McClellan.

Mr. Pierce—What is an interlude?

Mr. Hammerstein (pointedly)—The first cousin to an entracte. I beg you to ask the nearest bartender for a closer definition.

Mr. Pierce—There was a bicycle act on the programme one night. How long has that been going on?

Mr. Hammerstein (reminiscently)—Permit me to remind you that my name is Hammerstein, not Methusalem.

Mr. Pierce (as if vexed)—You have said that on December 2 a young woman "sang in a very bad voice." What would you call that act?

Mr. Hammerstein (most agreeably)—An operatic act—at the Victoria.

Mr. Pierce—Would you call it that at your opera house?

Mr. Hammerstein—My life is insured, but I have a certain regard for it. You should understand that if people do not like my music at \$1 a seat on Sunday night, they can listen to my son's music at twenty-five cents a seat. The plan is purely educational, entirely altruistic.

Mr. Pierce (suddenly)—What do you mean by altruistic?

Mr. Hammerstein (calmly)—To let the other fellow collect. The box-office man, say.

Mr. Danzig (coming to his colleague's aid)—On this programme I see a man billed as "impresario of the elephants." Who is he?

Mr. Hammerstein (concisely)—The man with the hook.

Mr. Danzig (recovering)—While singing the operatic songs we spoke of awhile ago, did the songstress impersonate the characters *Carmen*, *Lucia*, *Zerlina*, any of them?

Mr. Hammerstein—Not at all, she sang, disappeared, reappeared and sang again.

Mr. Danzig (pounding the table)—And then—What did she do then?

Mr. Hammerstein (flecking off the ashes)—She committed the offense the third time.

CURTAIN.

It was broken gently to Mr. Hammerstein that he might have to delay his departure for Europe. He had planned to sail this Saturday to make new contracts for next season at the Manhattan Opera House.

"We are very sorry," said Mr. Pierce, with the slightest touch of malice, "but your testimony has been so interesting that we may need more of it. So we may have to delay the pleasure you will feel in sailing."

"Pleasure! Pleasure!" almost shrieked Oscar. "How many prima donnas do you know?"

Dorothea Mabie, soprano, pupil of Beatrice Goldie, was specially engaged for the song service last Sunday at the Church of the Disciples of Christ in West Fifty-eighth street, New York.

CHURCH CHORAL SOCIETY AGAIN HEARD

Popular Soloists Assist Richard Henry Warren's New York Choir
Singers in Works by Saint-Saens and Elgar.

The Church Choral Society of New York, Richard Henry Warren, conductor, offered its second programme of the season at the Church of Zion and St. Timothy, West Fifty-seventh street, on Wednesday afternoon last week, repeating it the following evening before an equally large assemblage.

The two choral works presented were Camille Saint-Saens's setting of the Nineteenth Psalm, "The Heavens Declare," and Sir Edward Elgar's short oratorio, "The Light of Life." There were, besides, two numbers for organ and orchestra, the adagio from Enrico Bossi's Opus 100, as the prelude, and the finale from Guilmant's Symphony in D minor, as the postlude. Between the Saint-Saens and Elgar works the congregation joined the chorus in an Easter hymn. The principal soloists engaged were Genevieve Clark Wilson and Grace Clark Kahler, sopranos; Pearl Benedict, contralto; Franklin Lawson, tenor, and Frank Croxton, basso, with Felix Lamond as organist. Thomas H. Chalmers, Frank Hemstreet and Arthur Philips, baritones, also assisted in "The Heavens Declare," which contains a quartette for baritones.

The aims of this organization, which occupies a unique position among New York's choral societies, were set forth on the printed programmes as a preface to the order of events, in these words:

"There are many societies in New York devoted to the performance of choral music, but not one that fulfills the mission which the Church Choral Society has undertaken. There is much music composed



DR. FRANKLIN LAWSON

He was the Tenor Soloist at the Church Choral Society's Second Pair of Concerts

grateful composition than the Saint-Saens psalm, but both were sung with convincing earnestness of purpose and in an appropriately devotional spirit. Mr. Warren had his forces well under control, and the result was a performance of both choral works that reflected honor on his breadth of grasp as an interpreter and his powers as a conductor.

Mrs. Clark Wilson's clear, fluent soprano is well adapted to music of a religious nature and in her solos she made a deep impression. In Dr. Lawson and Mr. Croxton Mr. Warren has male soloists of exceptional artistic calibre. Dr. Lawson sang the tenor parts with purity and warmth of voice and sincere feeling, and Mr. Croxton's rich, resonant bass invested the solos allotted to him with potent beauty.

CONCERT OF THREE STARS.

San Francisco Pleased With Adaberto, Boffa and Kingsley.

SAN FRANCISCO, April 28.—The large audience which attended the concert given last week at the Auditorium, when Esther Adaberto, of the Lambardi Grand Opera Company sang, had an evening of unalloyed pleasure, for not only did they hear one of the most charming singers who has ever come to San Francisco, but also an admirable organist and a child violinist, who is a thorough artist.

The little violinist was Bertina Boffa, whose ability quite outstrips her fourteen years. The organist was Bruce Gordon Kingsley. Some of the numbers given were the "Ave Maria" from "Cavalleria Rusticana," the "Bird Song" from "I Pagliacci," Bach's "Fantasia and Fugue" in G minor, Nevin's "Water Nymph," Mendelssohn's E minor Concerto, the Overture to the "Merry Wives of Windsor" and Wagner's "Huldigungsmarsch."



FRANK CROXTON

Who Sang the Bass Solo at the Church Choral Society's Concerts Last Week

for the church which must fail when sung in the concert room. It was conceived for other acoustic conditions, and without those conditions much of its solemnity and beauty is lost. It is necessary, also, that propriety of mood be enlisted if sacred music is to make something more than an appeal to the sense of hearing; this frame of mind is as essential to performance as to enjoyment, and is largely dependent on place, occasion, and selection."

Mr. Warren's society endeavors to meet all these conditions in its musical services—fitness of place, time, matter and manner. The public, on its part, has not been slow to appreciate what the organization has accomplished.

At last week's concerts "The Light of Life," which is one of Elgar's earlier works and not unfamiliar to New York audiences, proved a more interesting and

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MARRIAGE ENDS ROMANCE OF WESTERN PLAINS

Husband of Ellen Beach Yaw a Cowboy When He First Met Her.

Boston, April 29.—Ellen Beach Yaw, also known as Elena Elvanna, and her husband, Vere Goldthwaite, are spending their honeymoon in the West, where Mrs. Goldthwaite is under contract for a series of concerts.

The history of the romance that culminated four weeks ago in the marriage here of the California soprano and the Boston attorney, who is the author of "The Philosophy of Bob Ingersoll" and is now completing a biography of Julia Marlowe, was given in the form of a novelette in the Boston "Journal" a few days ago, as follows:

CHAPTER I. HOW THEY MET.

Almost fourteen years ago a rickety old train of cars hesitatingly came to a noisy standstill on the edge of an arid and alkaline desert in Southern Idaho.

The intense heat had so warped two of the rusty rails that the grizzled old engineer had perforce to call the conductor and brakeman and go ahead and re-spike the rails to the sand-buried sleepers.

While this was progressing away down to the south, from the Half Circle O ranch came a wildly hooting half-dozen cowboys, astride wiry little bronchos.

The youngest of the cowboys saw a little girl in one of the grimy car windows waving a handkerchief, and vainly taking the glory upon himself, galloped to the train, raised up the window, and holding his restless horse in check with one hand, gravely dropped his gauntlet and held out his sun-tanned hand to her. "Shake, Missy," he said. And she gravely shook hands with him.

"Ah kinder like you, Missy, kin ah write you a letter to Pasadena?" he asked, and she gravely answered "yes."

Just as the train started, the cowboy yanked the gaudy handkerchief from his neck, placed it in her hand, and with a skilful bend from the saddle, picked his glove from the sand and dashed madly after the tiny cloud of dust in the distance, which had been left by his wild companions.



ELLEN BEACH YAW
Whose Marriage With Vere Goldthwaite Was
the Culmination of a Fourteen
Years' Courtship

CHAPTER II. THE COURTSHIP.

A series of more substantial trains ultimately carried the little girl far into the East, where her friends in Boston and New York made much of her and her high voice and finally sent her back to her parents in California to be taught the art of cultivated vocalism.

But the cheerful face of the cowboy and the ever present silk handkerchief of wondrous Mexican pattern kept the friendship alive, and out in different ranches, from with the Indians up the Verdigras, west through Colorado and east to the Yankton River, an idolizing cowboy wrote and received letters galore. Down through South Dakota he traveled and from the Missouri River to the Golden Gate he journeyed in search of elusive fortune. He rounded up the last brand of cattle that ever ranged on the famous Old Broad Moor ranch at Colorado Springs and then headed East. Still the letters came and went, the little girl now being of local fame as a singer.

CHAPTER III. THE PURSUIT.

And then the letters finally told of a trip to Europe and one day in Pennsylvania he got a fragrant missive from

Proposed on Block of Marble
Amid Ruins of Coliseum
in Rome.

Paris. That night, in search of work, he entered a local theatre and accepted a \$100 challenge to ride "Higgins," the bucking broncho.

He fought the little horse for a half hour on the huge stage until it was subdued.

Two days later William F. Cody, known as Buffalo Bill, signed young Goldthwaite to tour through Europe with his Wild West show.

So to Europe the young cowboy went in order to be near the girl of whom he had a score of photographs.

When he returned to America he left the show and worked his way back in a cattle steamer.

CHAPTER IV. DEFEATING ADVERSITY.

And in Boston as a grocery clerk at the age of 22 he started to learn the intricacies of law and at night attended Boston University, from which he graduated in 1897, and was admitted to the bar. Law cases small and big he labored over and ultimately he hired offices and established a clientage and amassed a tiny fortune.

Three years ago he dropped his business into the hands of his assistants and went to Europe, and in Italy he found her, and in her company whenever he could dodge a vigilant chaperone he followed her from Naples to Rome. Seated on a huge block of marble in the romantic ruins of the Coliseum he proposed and was accepted. A year ago Miss Yaw, a cultured operatic star, returned and Vere Goldthwaite returned upon the same steamer.

CHAPTER V. THE MARRIAGE.

Three weeks ago, in the parlor of the Hotel Somerset, the two were married, not even the close friends of Mr. Goldthwaite knowing of his marriage until he had the honeymoon all planned and was on his way. "I waited fourteen years and have won now," he telegraphed to his law partner. And so the news leaked out.

And now, through the Dead Lands of Dakota, along the Santa Fé trail, they are returning. The little girl with the big voice and the young cowpuncher are making a triumphal and happy tour among their old friends, the one a successful attorney, the other a celebrated vocalist.

"MIKADO" A LIBEL ON "BROTHER OF THE SUN"

Chicago Consul Endorses Action Taken
by British Government Forbidding
Performance.

CHICAGO, ILL., April 27.—Consul Seizaburo Shimizu, the Chicago representative of the Mikado of Japan, comes forth with Japanese endorsement of the action of the British government in forbidding that any navy band play selections from the "Mikado" during the visit to England of Sandueru Fushimi, a cousin of the Emperor.

The consul avers that the English-speaking people are a trifle too advanced in their ideas of humor to suit Eastern tastes,

and that the conduct of the Japs in the late unpleasantness with Russia should show that the little brown men aspire to be something more than

"—gentlemen from Japan

On many a vase and jar,

On many a screen and fan."

"And perhaps the Mikado," adds Mr. Shimizu, "might not like to have himself represented as one who capers about in his court singing:

"To nobody second,

I'm certainly reckoned

A true philanthropist,"

and declaring that his chief object in life was to make his prisoners sources of innocent merriment."

A staircase has been invented which plays tunes as it is walked up and down upon.

John Barnes Wells in Binghamton, N. Y.

BINGHAMTON, N. Y., April 29.—John Barnes Wells, the popular young tenor, sang in concert Monday evening of last week and was received with great enthusiasm by a large audience of the city's most musical people. Mr. Wells sang two groups of four songs each. His voice is sweet and strong, and rings clear as a bell. His encore, "Mother o' Mine," was a masterpiece.

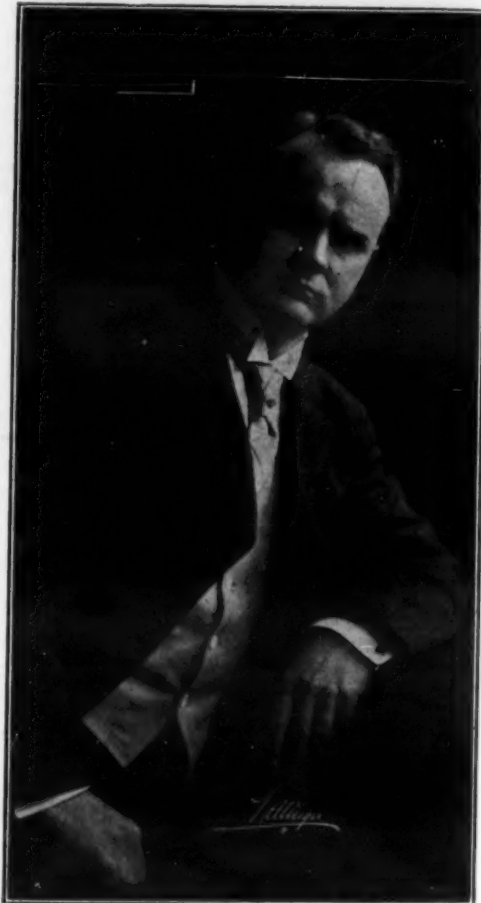
Mary Louise Rogers, a niece of James A. Deering, the well-known New York lawyer, has just returned to Paris after a successful series of concerts at the Casino-Municipal of Nice. Miss Rogers is said to possess a remarkably fine contralto voice and has been described as an American Clara Butt, whom she closely resembles in physique.

MAENNERCHOR GIVES MILWAUKEE CONCERT.

Grant Hadley and Charles Moerenhout Assist Society in Entertaining Large Audience.

MILWAUKEE, April 30.—A concert of especial merit was that given last week by the Milwaukee Männerchor under the direction of Albert S. Kramer and with Grant Hadley, baritone, and Charles Moerenhout, violinist, as soloists.

At this, the twenty-sixth concert of the society in this city, the chorus sang with its accustomed effectiveness Paul Schoene's "Harzensfrühling," Hugo Kaun's "Vale Carissima," a "Landknechtsständchen" by Orlando di Lasso, and a chorus (Volksweise) "Mein Wunsch."



GRANT HADLEY
Baritone Soloist at Concert Last Week of the
Milwaukee Maennerchor

A generous share of the honors of the evening were carried off by Mr. Hadley, whose voice is of rich quality and carries well. Another point in the singer's favor is the spirit of connection which he immediately establishes between himself and his auditors. His reading of three Cavalier Songs by C. Villiers Stanford, to the accompaniment of the Männerchor, and Eleanor Ostendorf, pianiste, was a spirited piece of work and won him much applause. Delightful also were Hahn's "L'Heure exquise" and Massenet's "Vision Fugitive."

The violinist, Mr. Moerenhout, charmed everyone by the warm and sympathetic tone which he drew from the instrument. The "Andante" and "Finale" from Mendelssohn's Concerto, and smaller things by Wieniawski, Schubert and Sigre Lund won him well merited approval.

Altogether, the concert was a decided success and afforded the large audience in attendance much pleasure. C. W. B.

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AUSTRALIAN NOTES.

Carreno, Marie Hall and Clara Butt Among Coming Attractions in Melbourne.

MELBOURNE, AUSTRALIA, April 15.—The season of grand opera, which began Easter week, is now in full swing, with German artists and crowded houses.

Much interest is taken in the coming concert of Marie Hall, under the management of J. V. N. Tait, at the end of May, and in June Teresa Carreno, the pianiste, who will next year tour America, gives a series of recitals in the Melbourne Town Hall.

One of the biggest attractions of the coming season will be the appearance here of Clara Butt, the famous English contralto, and her husband, Kennerly Rumford. Their Australian tour opens in September.

C. T.

COMPOSERS COMPETE.

Prizes Awarded by French Society for Various Forms of Composition.

PARIS, April 29.—The result of the prize competition of the Society of Composers is as follows:

Orchestral composition, prize of 500 francs, awarded to Florent Schmitt.

Sonata for piano, prize of 500 francs, awarded to M. Thirion.

"Tantum Ergo," prize of 300 francs divided among three competitors who signed pen-names.

Chorus for four mixed voices, prize of 300 francs, awarded to Raymond Saurat and Achille Philip.

Number for organ, five stringed instruments and three wood winds, prize of 200 francs, awarded to Paul Fauchet.

A monument to Gounod is shortly to be erected at St. Cloud.

The Bach Society of Heidelberg gave a concert recently in honor of Richard Strauss, at which the composer conducted his "Don Quixote," "Ein Heldenleben," and the Dance of "Salome."

PARIS, April 30.—M. Gross, the confidential secretary of Cosima Wagner, has just visited Paris, and it is said, has sold the rights of presenting "Rheingold" and "Götterdämmerung" to the new Isolde-Gailhard Society.

Xavier Leroux's music drama "Théodora" was given last week at Monte Carlo under the direction of Raoul Gunsbourg for the first time. The text is by Victorien Sardou and Paul Ferrier. The principal male parts of the cast were given to Renaud and Rousselière.

The Abbé Ozouf, ex-Vicar of the parish of Merville, France, has scandalized his former parishioners by announcing that he has secured an engagement as star artist in a music hall, and that his agreeable tenor voice will be used hereafter in something other than divine worship. This is one of the more sensational changes in vocation resulting from the coming into force of the separation law between church and state depriving all the country vicars and priests of their stipends.

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GERMAN OPERA MAKES SUCCESS IN LONDON**Berlin Company's Production of "Tales of Hoffmann" Praised.**

LONDON, April 27.—After the recent sudden and disastrous termination of the German opera season at Covent Garden, it was considered a rather risky thing, especially on the eve of the Royal Opera season, for Hans Gregor, of the Berlin Komische Oper, to bring over from Berlin a large and expensive company to appear for two months at the Adelphi in Hoffmann's comic opera, "Tales of Hoffmann," or, in the German, "Hoffmann's Erzählungen."

But so far Herr Gregor has nothing to regret. In fact, the very contrary. Music critics have been unanimous in praise of the opera and of the German stars who appear in it. The music is voted "truly sublime without ever becoming sentimental," and that of the last act is specially described as almost Wagnerian in its lyric and dramatic character.

Frau Kauffmann is described as an artiste of rare merit; both her vocal and histrionic powers are heartily praised. Whatever nervousness Herr Gregor may have had regarding the financial success of the venture is now being laid at rest, and the director, Herr Amberg, who is known in New York as the first producer of German comic opera there, says he has no doubt that the opera will run to a successful finish. In fact, he has been assured by those able to judge that he will find his two months' lease of the Adelphi too short to exhaust London's interest in the opera and its splendid production.

Herr Amberg says it is his intention to present the opera in New York next season.

The climax of enthusiasm in conductors was reached recently in England, when, in directing a performance of "Hiawatha," the excitable musician dislocated his arm by an over-vigorous flourish.

PUCCINI PRAISES AMERICANS AS CRITICS

Puccini's Triumphant Return to Italy—From "Ars et Labor"

ROME, April 27.—Puccini, the composer, continues to voice his enthusiasm over America and the American public. Since his return to Italy from his trip to the United States he has repeatedly expressed himself as delighted with the performances of opera in New York.

He says that Americans are the best critics of music he has ever met. He also speaks of the refinement of American audiences, who do not hesitate to condemn anything which has not been prepared with the greatest care. Americans are accustomed to European music of the best kind and they are accustomed also to perform-

HAMMERSTEIN AND CONRIED WANT HER**American Girl in Paris Has Received Tempting Offers From Both Impresarii.**

PARIS, April 27.—Lucille Marcel, the young New York soprano, who was recently engaged by the Grand Opera for a term of three years, had previously received several very tempting offers from Oscar Hammerstein and Heinrich Conried, the American impresarii.



LUCILLE MARCEL

New York Soprano Who is Now Singing in Grand Opera in Paris

Mr. Conried, it is said, made three offers to Miss Marcel, but through the advice of her instructor, Jean de Reszke, with whom she has been studying for a number of years, she will not sing in America until her reputation abroad is more firmly established.

An orchestral composition by Ernest Schilling, the American pianist, who made a tour of the United States two years ago and is engaged for another tour next season, is to be performed shortly in Amsterdam under Herr Mengelberg, who conducted the Philharmonic concerts for a season in New York. Schilling's work is entitled "La Légende," and when it was produced last November it met with such success that arrangements were made to repeat it in the next series of concerts.

FAMOUS COMPOSERS HONORED BY KAISER**Saint-Saens, Massenet and Leroux in Berlin Opera Audience.**

BERLIN, April 27.—This week saw the last and most interesting of the performances of the Monte Carlo Opera Company. The Kaiser and the Prince of Monaco were of course present and received the lion's share of attention—at first. The three French composers, Saint-Saens, Massenet and Xavier Leroux were in the boxes also, but no one knew that until later.

The first thing given was an act from Saint-Saens's "Samson and Delilah," a work which aroused the liveliest interest and which caused the audience to give vent to demonstrative expressions in favor of the composer, whereupon the Kaiser pointed to the box in which the Frenchman was seated.

Then the applause began in earnest, and Saint-Saens, gay in his new decoration, was called over to the royal box and was entertained there for some time, evidently in French, for like most of his compatriots he has no love for the German language, although the same cannot be said about German orders. When a portion of Massenet's "Herodiade" was performed, the same little play was gone through with the little addition of a very cordial bow from Mr. Massenet to the gallery.

The men singers of the cast distinguished themselves by their excellent voices, especially this last time, Rousselière and Chaliapine. In contradistinction, the women were excellent actresses, especially Mlle. Grandjean, but her voice has so strong a tremolo that one is of the opinion that she suffers from ague.

A number of interesting concerts were given, among them a Chopin and Liszt evening by Anton Foerster, whose massive technique is more suited to the heavier of the Chopin works and the Liszt "Polonaise" and "Petrarch Sonnet" which he incorporated into his programme. Another noteworthy concert was that by the dramatic Dr. Wüllner whose songs, to the accompaniment of Conrad V. Bos, were a delight, but whose violin selections were too feminine in tone to do him credit.

Horatio Cornell, the possessor of an agreeable and well-schooled baritone voice, appeared in conjunction with Norah Drewett, a pianiste of much charm and ability especially in works requiring lightness of touch and graciousness of presentation.

Etelka Gerster presented a number of her pupils in a recital which proved to be very interesting and showed many excellent voices and talented singers.

L. E. D.

Arthur Nikisch is said to be less liked by the Berlin public than he was. For the first time in years there were rows of empty seats last Winter at the concerts of the Berlin Philharmonic Society when Nikisch conducted. The reviewers agreed, moreover, that his programmes were often uninteresting.

Rudolph Krasselt, who was the first 'celist of the Boston Symphony Orchestra and Symphony Quartette two years ago, and who then returned to the Philharmonic Orchestra in Berlin, is ambitious to become a conductor, and he tested his powers a few weeks ago at Dantzic with nothing less than Wagner's "Die Meistersinger."

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FINE CONCERT IN BROOKLYN CHURCH

Four Well-Known Singers Contribute Lengthy Programme of Interesting Numbers.

Seldom has Brooklyn heard a better concert than that given Thursday night of last week at the Central Congregational Church by Shanna Cumming Jones, soprano; Janet Spencer, contralto; George C. Carrie, tenor; Tom Daniel, basso; Adolph Whitelaw, violinist, and Mme. Forster Deyo, accompaniste, under the direction of Frederick Preston, the organist and choir-master of the church.

The singing of Mrs. Jones, Miss Spencer and Mr. Carrie may be said to be almost faultless. Pelham Wilkes, who was to have sung, was not present owing to illness. His place was filled by Tom Daniel, who is well known on the concert platform, and who made an excellent impression. The regular concert was preceded by an organ recital by Mr. Preston. Mr. Daniel sang a Gounod "Aria," then followed an aria from "Les Huguenots," by Miss Spencer, which displayed her rich, mellow contralto to fine advantage. For an encore she sang "The Maiden and the Butterfly," by Chadwick. The Gypsy Dances were well played by Mr. Whitelaw, ably accompanied by Mrs. Deyo, and for an encore the familiar Dvorak Humoreske was given. Mrs. Jones sang a difficult recitative and air from "La Reine de Saba" with much success. Her encore, Luckstone's "Lullaby," was equally effective.

Mr. Carrie made a decided hit with his "Celeste Aida" but even this was not appreciated so much as his encore, Tosti's "My Dreams." A Trio from "Faust" was given by Mrs. Jones and Messrs. Carrie and Daniel. Part II. consisted of "The Daisy Chain," by Liza Lehman. It is a light cantata and was exceedingly interesting and well done. The airs were all bright, and the four artists made the best of them.

To Entertain Vienna Male Choir.

BALTIMORE, April 30.—All arrangements have been completed for the entertainment by the Harmonie Singing Society of the famous Vienna Male Choir, which is to visit this city May 11. The programme which has been made comprises Schubert's "Das Dörfchen," Gericke's "Herbst im Meere," Heuberger's "Spielmann's Lied," Hegar's "Totenvolk," Schubert's "Der Gondelfahrer," Storch's "Nachtzauber," Kremser's "Sandmännchen," "Wenn zwei sich gut sind" and "Der Leirmann," by von Othegraven, two folk songs, "Lipitzbach" and "Scheerschleifer," and Strauss's "Wein, Weib und Gesang." A special committee of prominent Baltimoreans has gone to Annapolis to arrange with Governor Warfield for a reception.

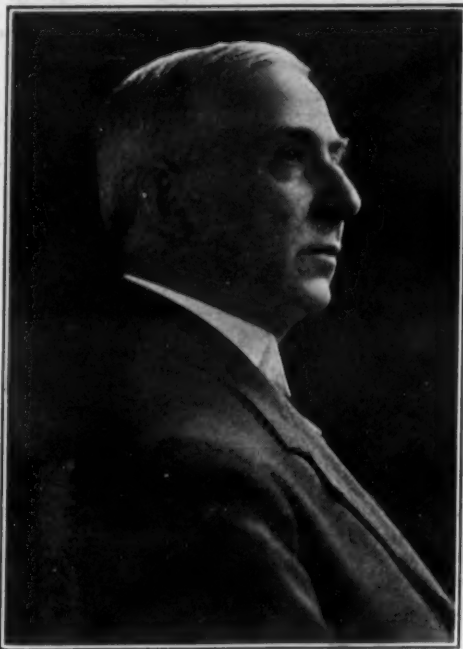
W. J. R.

NEW HEAD FOR CHICAGO SCHOOL

Walton Perkins, Well Known as Pianist and Teacher, Reorganizes its Various Departments.

CHICAGO, April 29.—The Chicago Conservatory of Music has passed into new hands. Walton Perkins, the well-known pianist and teacher, has bought the controlling interest and is busily engaged reorganizing the various departments of the school.

It is the aim of the director to not only put the Conservatory on a sound financial basis, but to make it stand for all that is



WALTON PERKINS

New Director of the Chicago Conservatory of Music and a Well-known Pianist and Teacher

best in musical pedagogics. To this end he is engaging artists of prominence as heads of the various departments, one of the notable engagements already made being that of Giovanni Cavaradossi, formerly of the Metropolitan Opera Company, as head of the vocal department. One of the mainstays of this section of the work will be Mrs. Grosscup-Perkins, whose excellent methods have won her many pupils and much success.

Particular attention will be given to the dramatic department, of which a special feature will be the care and time devoted to the inculcation of the correct principles of expression, not only as required in public appearances, but in the more general application to the needs of every-day speech. Mr. Perkins's position in the musical world is such as to insure the success of his new undertaking.

ST. LOUIS ORCHESTRAL SITUATION TURBULENT

Choral Symphony Society at Annual Meeting Decides to Continue Organization.

ST. LOUIS, April 30.—The orchestral situation in St. Louis is causing considerable commotion in musical circles. At the annual meeting of the Choral Symphony Society the question of continuing the organization was warmly discussed and although the meeting was not representative of all the interests involved, action was taken to prolong the life of the society with Alfred Ernst continuing as conductor.

The faction that has been opposed to Mr. Ernst's administration and has been clamoring for a new conductor was conspicuous by its absence, but its representatives declare they will renew their crusade. Nahan Franko is mentioned by these people as a desirable successor to the present director.

The success met by visiting orchestras, such as the New York Symphony and the Theodore Thomas Orchestra at concerts in this city has awakened a desire for a better symphony orchestra that St. Louis can call its own.

R. S.

YALE MEN LIKE MUSIC.

But Are Requested by the Faculty to Confine Approval to Yelling.

NEW HAVEN, CONN., April 30.—During the last month an orchestra has played for the Yale men at the evening meal at the Yale dining-hall, and so enthusiastic have the students become that they have broken hundreds of dollars' worth of furniture and glassware in showing their approval of the efforts of the musicians.

The dining-hall management has finally taken the matter up with the college authorities, and each student has received a notice to "hereafter confine his applause to hand-clapping and yelling."

Chicago Singer in Austin Recital.

AUSTIN, TEX., May 1.—The auditorium of the State Institute for the Blind was well filled last night by the music loving public of this city when Ethel Grow of the Bush Temple of Chicago and Professor G. A. Sievers of this city rendered a meritorious programme. Miss Grow is a singer of ability and gave the audience much pleasure. Professor Sievers is justly popular for the excellence of his violin playing.

C. S.

W. R. Anderson in New Quarters.

W. R. Anderson, the New York manager of concerts and musicians, will be in Europe from June until September. He has leased the entire second floor of No. 5 West Thirty-eighth street, where his business will be conducted in the future.

FERNAND GIRAUDET EARNS A TRIUMPH

Son of Noted Basso Starts His Career Under Most Favorable Circumstances in Boston.

BOSTON, April 29.—At a concert given last week in aid of the Helen Weld House, a most remarkable success was made by Fernand Giraudet, a son of the famous opera singer and teacher, Alfred Giraudet. Mr. Giraudet was supposed to appear twice during the evening, but the numerous encores to which he had to respond almost turned the evening into a Giraudet recital.

Like his distinguished father, the young



FERNAND GIRAUDET

Son of Alfred Giraudet, the Distinguished Basso—This Young Man Made a Highly Successful Appearance in Boston Last Week

singer possesses a rich and vibrant bass voice and an artistry of conception and interpretation which gives promise of a most brilliant future.

An especially interesting feature of the programme was Mr. Giraudet's rendering of several melodies by Arthur Foote, to accompaniments by the composer himself.

The programme contained piano solos of Grieg, Schuett, Tschaiakowsky, Foote and Chaminade, played by Mlle. Augusta Sautet; solos by Auguste Sautet, oboist of the Boston Symphony Orchestra; two viola solos played by Mrs. Clifton Dunham, and these songs by Mr. Giraudet: Foote's "The Wanderer's Song," "On the Way to Kew," "Love Me if I Live" and Gounod's "Sérenade de Faust."

The first pipe organ was made by Archimedes in 220 B. C.

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Ah! At last,
Shaking and shimmering,
Up goes the curtain;
And see,—quiet, impassive,
Deaf to the roar from the house,
Sit all the dark-eyed musicians
Waiting the maestro's coming.
Sudden, he's there,
Bowing a languid response
To the instant sharp storm of applause,
Broad-browed, startlingly pallid,
A mane of sleek, black hair
Falling across his eyes.
Gently the theme
Unfolds at the wave of his baton.
Ever the fluttering hand
Soothes or commands or entreats,
And the body in rhythmic sway
Follows the swing of the music.
Mellow-sweet horns
Answer a look; and the oboes
Whimper response to an eyebrow.
See!
Now as the symphony builds
Intricate glory harmonic,
Flooding the theme
With a spread like the intruding tide,
Struck with frenzy,
Drunken with sound, the master
Crouches and leaps and mutters,
Urging, forbidding, beseeching,
Driving the music upward
Into a mighty crescendo.
Scream all the clarionets,
Thunder the kettle-drums;
Harp and viol and piccolo
Mount with the cymbal's wild tingling
And the brilliant high blare of the brasses,
Till out of dissonance splendour
A sudden magnificent major
Crashes and ceases!
And lo,
There, in the tempest of bravos,
Pale, exhausted, he stands,
Bowing, wearily brushing
The hair from his drooping eyes.

NEW SOCIETY SINGS.

Abram Moses Conducts Works by Noted Composers Sung by Baltimoreans.

BALTIMORE, April 30.—The Meyerbeer Singing Society, composed of twenty-five young people of East Baltimore, and directed by Abram Moses of the faculty of the Peabody Institute, gave its first concert Sunday at Philanthropy Hall, in the presence of several hundred invited guests.

Selections by Mendelssohn, Schubert and Damsch were sung by the chorus and several enjoyable solos by J. Miller, basso. Rose Gorfine accompanied.

Soloists for Meriden's "Faust."

MERIDEN, April 30.—Three of the soloists for the Meriden Choral Society's presentation of "Faust" have been announced. They are Charlotte Maconda, who will sing *Marguerite*; Albert Quesnel, *Faust*, and Ericsson Bushnell, *Mephistopheles*. The orchestra will comprise about fifty pieces of the New York Philharmonic.

W. C.

ARTHUR HARTMANN PLAYS.

Violinist Displays Rare Ability at Recital in Boston.

BOSTON, April 30.—When Arthur Hartmann, the violinist, was a boy, he played here and had a brilliant future predicted for him. That prediction has been fulfilled, for a more able violinist has rarely played in Jordan Hall. His tone is pure, full and dignified, his bowing graceful, his interpretations lucid and sympathetic, his style vivid and warm.

Adolph Borschke, who played Mr. Hartmann's accompaniments, is a pianist of talent, with an agreeable touch and fluent technique. Both artists had to respond to encores. The programme contained the following violin numbers: Bach's Concerto in E, and "Chaconne;" a Goldmark "Air;" a "Romanze" by Fini Henriques; Hubay's "Zephyr;" MacDowell's "To a Wild Rose" arranged by Mr. Hartmann; Wieniawski's "Airs Russes." Piano numbers, first movement of a Sonata by Schytte and the Schubert-Tausig "Military March."

EMILE TARANTO IS HEARD IN MONTREAL

Violinist Appears as Soloist With the Symphony Orchestra in Canadian City.

MONTREAL, April 25.—Emile Taranto, violin soloist of the Montreal Symphony Orchestra, gave a most enjoyable recital in the Art Association Hall last evening before a select audience. He was assisted by Mrs. D. Masson, pianiste, and Joseph Saucier, baritone. It is always interesting to hear Mr. Taranto, both on account of his brilliant execution and the happy choice of his numbers.



EMILE TARANTO

This Young Canadian Violinist Was the Soloist at Last Week's Concert of the Montreal Orchestra

The most important work last night was the César Franck Sonata in which he and Mrs. Masson showed an uncommon sentiment of interpretation for which they were deservedly applauded. Mr. Taranto also played the Vieuxtemps Concerto in A minor, Appassionnata, a beautiful composition by Miss Leroy, Lalo's Andante, "Zephyr" by Hubay, and the Wieniawski Polonaise, besides several recalls.

Joseph Saucier sang "Le Baiser," by Goring Thomas, Schumann's "Lotus Mystique," and "L'Improvisateur," by Massenet. The audience gave him a most cordial reception; encores were requested and responded to in a very agreeable manner.

C. O. L.

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FRANK KING CLARK

He Has Just Been Decorated by the French Government in Recognition of His Ability and Achievements as a Voice Teacher

A Paris dispatch brings the announcement that the French Government has conferred upon Frank King Clark, the American voice teacher, the order of "Officier d'Académie," in recognition of his ability as an instructor.

This is one of the first instances in the history of France of an American musician receiving such a decoration. It is a significant tribute to the conspicuous

success that has crowned Mr. Clark's work in the city that is universally acknowledged as the metropolis of voice culture.

It is not quite six years since Mr. Clark opened his studio in Paris, but he has one of the largest classes of voice students in Europe. One of the most noteworthy of his pupils is Gertrude Rennyson, the American soprano, formerly of the Savage Opera Company, who recently made a brilliant début as *Elsa* at the Theatre de la Monnaie in Brussels.

LAST CONCERT OF BALTIMORE CHORUS

Maennerchor Gives Works of Well-Known Musicians, Among Them Two Local Composers.

BALTIMORE, April 30.—The last concert of the season of the Germania Männerchor, under the direction of Theodore Hemberger, was the most notable of any given thus far by this excellent organization.

There was not a tiresome moment from the opening of the programme to its close. Of all the noteworthy offerings, the most interesting for more reasons than one, were the two compositions by local musicians, Mr. Hemberger's setting of "Das Deutsche Lied" and Franz Borsche's Symphonic poem, "A Hero's Espousal." In the latter work, especially, was evident the indication of mature talent of an exceptionally high order. The composition was given

a spirited rendering by the orchestra under Mr. Hemberger's direction and was received in the most flattering manner, the composer being called out and having to bow his acknowledgments to the applauding audience.

Mr. Hemberger's work was also received with every mark of approval. The remainder of the programme contained the following works: the Overture to Smetana's opera, "Lifussa;" "Spring's Message" for mixed chorus and orchestra, by Gade; "Harold Harfager," for mixed chorus and orchestra, by Parker, Bartlett's "Fairy's Slumber Song," for female chorus and orchestra, with orchestration by Mr. Hemberger; and cello solos by Rose Keating; and last, but by no means least, Liszt's Concerto in E flat for piano, played in an inimitable manner by Paula Grimmet.

W. J. R.

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Ottalia Rappold, a pupil of Rose Stange, has joined "The Country Choir," which is so popular in society for their private entertainments.

The Columbia School of Music of Chicago, now under the management of Ann Shaw Faulkner, will move to the Fine Arts building in the Fall.

The L. Gottschalk Lyric School, Chicago, announces a recital of advanced pupils Thursday evening, May 2, in Kimball Hall. Students of Mr. Gottschalk and Oscar J. Deis will take part.

The last concert of the season of the Brooklyn Sängerbund took place Sunday at Sängerbund Hall. Hugo Steinbruch conducted and a number of excellent soloists were heard.

Thomas Evans Greene of Washington has been engaged for the Atlanta May Festival. The complete programme has not been arranged, but among other things Mr. Greene will sing in the new opera of "The Corsican."

Anna Lundborg, a well-known singer of Stockholm, who is making her first American tour, sang in San Francisco Saturday, with great success. Mme. Lundborg bids fair to become as popular with Americans as she is in her own country.

A series of five recitals, introducing about thirty-five pupils, will be given at the Mehan Studios, Carnegie Hall, during May and early June. The programmes, now in preparation, promise some very interesting numbers, both solo and ensemble.

As delightful a musical treat as anything of the sort given in Buffalo this season was the musicale given by Mrs. Clara E. Thoms at the Niagara Hotel last week. The programme consisted of songs by Dr. Roswell Park, Dr. Alice G. Bennett and Dr. George M. Gould.

The members of Westminster Church choir of Buffalo have all been re-engaged for the coming year. They are Miss Caig, soprano; Mrs. A. H. Prentiss, contralto; Mr. Watkin, tenor; Dr. F. C. Busch, basso, and W. S. Jarrett, organist and director.

At a musicale for the benefit of the Industrial Home for the Blind of Brooklyn, the following artists contributed their services: Electa Gifford, soprano; Graham Reed, baritone; Kathryn Platt Gunn, violinist; Charles D. MacDonald, accompanist.

Charles W. Meyers, baritone of the Jefferson de Angelis Opera Co., and formerly a pupil of Beatrice Goldie, has returned from a most successful tour and season. He will continue his studies with Mme. Goldie during the Summer, preparatory to resuming his professional work next season.

Luella Goodrich, a young pianiste of Belvidere, Ill., made an excellent impression by her recital in University Hall, Evanston, Ill., last week. She played the Beethoven Sonata, Opus 26, the Bach-Saint-Saëns Bourree in G minor and selections from Schumann and from Rubinstein.

Miss Agnes Josephine Herrick, who, although she is but nineteen years old, is favorably known in musical circles about

Boston, recently became the bride of Andrew W. Dodd, Jr., eldest son of the Salem millionaire. The young woman is a brilliant pianiste and a New England Conservatory graduate.

The young women of Northfield Seminary, Northfield, Mass., are rejoicing in the announcement of the gift of a new chapel and a music hall by Mrs. Russell Sage. The cost of the chapel will approach \$100,000 and the music hall \$50,000. The gift is the largest ever received by the seminary which Dwight L. Moody founded.

Philip A. Laffey's new opera, "King and the Broker," will be given for the first time at Oshkosh, Wis., May 3 and 4. Lulu L. Runkel, pupil of William A. Voellett of Chicago will create the part of *Maizey*, the principal soprano rôle. George Brewster will take the tenor part. The opera will be given also at Appleton, Wis., May 6.

Last week's concert in St. George's School House, Stephanie St., Toronto, was most enjoyable and was well attended. The makers of the music were Hilda Boulton, Gertrude Baxter, Margaret George, Miss Gage, Irene Weaver, Helen Strong, Lissant Beardmore, Henry Lautz, Arthur George, R. S. Pigott and Master Willie DaCosta.

Miss Margaret Goetz ended her series of recitals at the Woman's Clubhouse, Los Angeles, Cal., last week, her final programme being of American compositions, including songs sung by the Pilgrims and Puritans, and quotations from a programme rendered in Boston in 1768. She was assisted by Frederick Gunter, Gladys Downs and Mrs. W. F. Botsford.

Beethoven and Mendelssohn, their lives and their music, were considered at the last week's meeting of the music section of the Wednesday Afternoon Club of Alhambra, Cal. Among those who contributed to an enjoyable afternoon were Mrs. J. E. Wilson, Mrs. M. P. Haig, Jessie Brunson, Miss Cady, Mr. Roach and Mr. Corey.

The Washington Sängerbund celebrated its fifty-sixth anniversary on Sunday last with an interesting programme, including several selections by the society, vocal numbers by John P. Redeker, Irene Dietrich, Rosalie Holberg, Erbest E. Leigh, and Mrs. Helen Donohue-Deyo, and a piano solo by Ethel Tozier. The evening was under the direction of Henry Xander.

Five choirs of men and boys assembled in one grand chorus in the Church of the Advent, Boston, last week to give the first section of the seventeenth annual series of choir festivals under the auspices of the Choir Guild. With the choirs averaging about thirty surplined men and boys, there were upwards of 150 voices and the volume of tone sent forth into the spacious chancel made the church ring.

The Strawbridge and Clothier Chorus sang Acts I. and II. of Verdi's "Aida" in the Academy of Music, Philadelphia, recently. The soloists were Abbie R. Keely, soprano; May Walters, contralto; William H. Pagdin, tenor; George Russell Strauss, baritone; Henry Hotz, bass, and John Owens, tenor. Herbert J. Tily was the conductor and the performance was creditable throughout.

Ferdinand Dunkley gave the first of two Wagner organ recitals Monday at the Church of St. Paul, New Orleans. The programme consisted of the following: the Preludes from "Lohengrin," "Tristan und Isolde" and "Parsifal," excerpts from "Die Meistersinger," the prayer from "Rienzi," the "Ride of the Valkyries" from "Die Walküre," and the song to the Evening Star, from "Tannhäuser."

Gilbert and Sullivan's "Pinafore" was given at the Belasco Theatre, Washington, last week, by the Pocahontas Memorial Association and again was demonstrated the fact that long is the life of the popularity of the Englishmen's light opera. The part of the *Right Hon. Sir Joseph Porter, K. C. B.*, was taken by Charles Johnson. *Josephine* was sung by Marie McKevitt. *Little Buttercup* was rendered by Violet Pierson.

Mr. Drake, director of The Drake School for Violin and Orchestra, presented a fine programme in Handel Hall, Chicago, recently. The concert was an interesting one and worthy of favorable comment. William Willett, baritone, assisted by singing Tschakowsky's "To the Forest." Mr. Willett is one of the best and most thoroughly equipped baritones and is also one of the most successful vocal teachers of Chicago.

At a meeting of the Tuesday Musical Club of Pittsburg, Wednesday of last week, in the auditorium of the German club, the club choral, under the direction of James Stephen Martin, gave two numbers which were much enjoyed, "Wiegeliend," by Ries, and "Spring," by Bargiel. Others who took part in the programme were Miss Balph, Mrs. Walters, Mrs. Moore, Mrs. Martin, Miss Kennard, Mrs. Maxwell and Mrs. Patton.

Marie Hall, the talented English violinist, gave a concert in Winnipeg, Man., last week which drew the warmest applause from the large audience her reputation had brought to hear her. The number which appealed to her listeners the most was Vieuxtemps's "Old English Fantasia." Lonie Basche, the pianiste who appeared with Miss Hall, displayed ability of no mean order, both in her accompanying, which was sympathetic, and her solos.

Henry Holden Huss, the noted composer, and Mrs. Huss, gave an enjoyable recital of songs and piano numbers at the Pierpont Assembly Rooms, Brooklyn, Monday night. Besides numerous old favorites, both pianistic and vocal, the programme included some charming new things by Mr. Huss, a "Valse" in A; two songs, "Ich liebe Dich" and "It was a Lover," and the first movement of a Concerto in B for piano.

The fourth monthly musicale given last week by Henry Dunman and Mrs. Dunman at their studio in Buffalo was devoted entirely to songs of Spring. The assisting artists were Alberta McLean, Marion Kener, Ada Diebolt, Gertrude Lamb, Dr. Frankenstein, Mrs. Frank Bodamer and Harriet Keating. The songs were the compositions of Nevin, Aspinwall, Woodman, White, Del Riego, Rogers, Manney, Wagner, Becker, Hawley, Henschel and Green.

The recital given by the pupils of Don Jose Rodriguez at the Contemporary Club, Redlands, Cal., was a surprise to the auditors considering the short time of preparation the singers had had. The programme was wholly operatic and every number was rendered brilliantly. Those taking part included Mrs. Henry Fisher, Miss Chevrier, Miss Hanna, Miss Brookings, Miss Stiles, Miss Saunders, Miss Slater, Miss Cook, Dr. Owen and Dr. Hewitt.

The pupils of Mary E. Roberts, a successful teacher of piano of Detroit, gave an enjoyable recital recently at Century Hall, rendering an elaborate programme in a manner which reflected much credit upon their teacher and themselves. Meta Schwenk, soprano, and J. J. Reuter, tenor,

contributed several items on the programme and won much applause. The others who participated were Irene Kahl, Florence Flynn, Jean Currie, Amy Wendt, Helen Gamble, Hertha A. Schulenburg and Willie Cavell.

A recital was given by a talented pupil of the Walter Spry Piano School of Chicago, in the Assembly Room of the Fine Arts Building, Chicago, recently. The event was the introduction of Alice McClung, who played Sonata, Op. 53, Beethoven, also Regina Watson's "Bourree," Felix Borowski's "Valse Romantique," Emil Liebling's "Serenade," Smetana's "At the Seashore," and "Transcription" by Strauss-Tausig, and "Le Soir"—Chaminade and "España"—Chabrier, for two pianos. Miss Dana of the Faculty assisted at the second piano.

Milon R. Harris, vocalist and director of the Second Baptist Church choir of Chicago, has brought forth several important musical works at the regular church services during the past Winter. The works presented were: "Daughter of Jairus," Stainer; "Gallia," Gounod; "Crucifixion," Stainer; "Olivet to Calvary," Maunder, and the following Te Deums: Dudley Buck's "Festival in C," "Festival in E flat," "Festival in G major," and Batchelder's in E, which is dedicated to Dudley Buck for the good he has done church music in America. Mr. Harris's choir is composed of forty-five in the chorus and a solo quartette, also an auxiliary choir of twenty-five voices who assist in singing the chorales.

The Maryland College of Music in Baltimore, gave a students' recital April 25, at the Y. M. C. A. Hall. The teachers were Mr. and Mrs. Alfons Schemit, piano; Julius Zech, violin; Eugene Robert, vocal, and the following pupils took part: On piano, Arthur Greenbaum, Mabel Brosius, Estelle Walker, Lillian Brosius, Mrs. L. Fowler, Marguerite Wilkens, Ruth Beans, Mary Ward, Wanda Jacobs, Annie Knott, Annie Weber, Charles Mengers, Nellie Jones, Marie Engelhaupt, Juliet Gilliland, Carrie Stern, Minna May Opitz, Irene Carpar, Edward Goldstein and Isaac Follinsky; pupils on violin, Evelyn Smith and F. Rorentrop; vocal pupils were Amy R. Arnold, Maud Bopp, Edna Barron and Sadie Keller.

The pupils of the academic department of Stanley Hall, Minneapolis, assisted by Georgia Cope, Charlotte Dutton and Ida Dobyns of the faculty, presented George Edwards's comic opera "The Geisha," in the school auditorium last week before an enthusiastic audience of parents, fellow-pupils and friends that taxed the hall to its utmost capacity. The youthful artists distinguished themselves. The cast comprised Jessie Denhardt, Georgie Cope, Charlotte Dutton, Ruth Main, Mary Main, Edith Jones, Ida Dobyns, Marian Grey, Corinne Heitman, Luella Bender, Florence Moore, Ruth Whistler, Gertrude Main, Ruth James, Helen Cobb, Ruth Morland, Ethel Hill, Ruth Irvine, Alice Chilton, Edna Baker, Winfred Thompson.

Luigi von Kunits, former concert-meister of the Pittsburg Orchestra, gave a concert last week at Old City Hall to a large and appreciative audience. The programme: Schumann, "Andante and Variations," for two pianos, Mme. Pawlikowsky and Mr. Gittings. Clayton Johns, "Emmeline," Huntington Woodmen, "April Rain," Bruno Huhn, "Love's Philosophy," Miss Griffith. Jaksch, "Romance," Schumann, "Garden Valley," Schumann, "At the Fountain," Mr. von Kunits. Tschakowsky-Liszt, "Polonaise" from opera "Onegin," Chopin, Etude in C minor, Mme. Pawlikowsky. Spohr, "Barcarolle," Bach, "Air," Kolar, Scherzo "Indian," Mr. von Kunits. Schubert, "Serenade," Gounod, "Ave Maria," (violin obligato by Mr. von Kunits), Miss Griffith. Mr. von Kunits, "Scotch Lullaby," Paganini, "I Palpiti," Mr. von Kunits.

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Where They Are

1. Individuals

Akt, Ernest—Mendelssohn Hall, May 10.
 Beddoe, Daniel—Columbus, O., May 6 and 7.
 Cole, Kelley—Syracuse, May 8.
 Dunfee, Mrs.—Syracuse, May 8.
 Gans, Rudolph—Indianapolis, May 8.
 Hamlin, George—Albany, N. Y., May 6; Springfield, Mass., May 10; Buffalo, May 16; Fredonia, N. Y., May 17.
 Harper, William—Syracuse, May 6, 7 and 8.
 Hissem de Moss, Mary—Syracuse, May 7 and 8.
 Homer, Louise—Syracuse, May 6.
 Johnson, Edward—Saginaw, Mich., May 6 and 7.
 Ann Arbor, Mich., May 9 and 11; Oberlin, O., May 13 and 14; South Bend, Ind., May 15 and 16; Mt. Vernon, Ia., May 17 and 18.
 Mills, Watkin—Columbus, May 6 and 7; Lima, O., May 9; Nashua, N. H., May 16 and 17.
 Mulford, Florence—Albany, May 7 and 8; Springfield, Mass., May 9 and 10; Keene, N. H., May 24.
 Ormsby, Frank—Albany, New York, May 7.
 Petschnikoff, Alexander—Syracuse, May 7.
 Reed, Mary—Toronto, April 30.
 Rogers, Francis—Syracuse, May 6 and 8.
 Samaroff, Olga—Syracuse, May 8.
 Sislavsky, Alexander—Syracuse, May 7.
 Sembrich, Marcella—Syracuse, May 7.
 Sovereign, Alice—Syracuse, May 8.
 Speaks, Oley—Columbus, May 13.
 Townsend, Stephen—Manchester, N. H., May 14.
 Wells, John Barnes—Holyoke, Mass., May 22.
 Van Hoose, Ellison—Syracuse, May 6 and 8.
 Winkler, Leopold—Philadelphia, May 5 and 10.
 Witherspoon, Herbert—Saginaw, Mich., May 6.

2. Orchestras and Bands

Bostonia Sextette Club, C. L. Staats, Director—Yarmouth, N. S., May 8; Liverpool, N. S., May 9; Bridgewater, N. S., May 10; Lunenburg, N. S., May 11; Truro, N. S., May 13; Halifax, N. S., May 14.

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Chicago Orchestra—Saginaw, Mich., May 6; Ann Arbor, Mich., May 8, 9, 10 and 11; Kansas City, May 12; Oberlin, O., May 13 and 14; South Bend, Ind., May 15 and 16; Mt. Vernon, Ia., May 17 and 18.

Columbus Orchestra—Columbus, O., May 6, 7 and 13.
 University of California Orchestra—Berkeley, Cal., May 9.

4. Future Events

May 5, 6—Albany Music Festival.
 May 6—"Judas Maccabaeus," Columbus Oratorio Society, Columbus, O.
 May 6 to 8—Syracuse Music Festival.

May 7—"St. Paul," Columbus Oratorio Society, Columbus, O.

May 7—Concert of Schubert Glee Club, Syracuse.
 May 7—Concert of Vienna Male Choral Society, Carnegie Hall, New York.

May 7—"Erminie," Boston Operatic Society, Boston.

May 8, 9, 10—Springfield, Mass., Music Festival.

May 9—Concert of Vienna Male Choral Society, Carnegie Hall, New York.

May 9—Wagner, Strauss Concert, Greek Theatre, Berkeley, Cal.

May 10—Concert of Vienna Male Choral Society, Philadelphia.

May 11—Concert of Vienna Male Choral Society, Baltimore.

May 16—Concert of Guido Chorus, Buffalo.

May 16, 17—Nashua, N. H., Music Festival.

MAKES STRONG PLEA FOR PIANO-PLAYERS

Carroll Brent Chilton Declares Mechanical Devices Are an Important Factor in Musical Education.

Carroll Brent Chilton, who for a number of years has been conducting a vigorous campaign for the recognition of the piano-player, contributes an interesting article to "The Independent," in which he maintains that these devices are an important factor in musical education.

"I have heard a professor of psychology in a leading Normal school say that he had given up going to concerts of the Boston Symphony Orchestra, as he could not stand the mental strain of trying to recall which symphony he had heard before," relates Mr. Chilton. "Yet he had been a lifelong devotee of music and was an intelligent amateur."

"It is the old curse of flimsy impressionism, which, as applied to musical listening, is peculiarly fatal in its effects. Without other means of familiarity, the plain man's key to music, a man might go to concerts all his life without ever learning one composition thoroughly well. 'Beauty is like a temple, whose external adornment alone can be seen by the uninitiated.'"

"In the Athens of musical America, 2,569 devotees go forty times a year, and have for years, to hear one of the finest orchestras in the world. Yet when I inquired of competent observers how many of these persons could probably give at random a witness of their light respecting a given work in the standard repertory of that orchestra, say the themes of the Finale of Schubert's G Major Symphony, or the Scherzo of the Seventh Symphony, a leading manager said, 'fifty.' A leading critic said 'a hundred, and they would all be professional musicians!' What of the others? 'They enjoy only the sensuous bath,' said my informant; the animal stimulation, as it were, without the spiritual message of the composer. So it is everywhere in this country where Rubinstein's estimate is probably right, viz., that 18 per cent. of the English (speaking people) know and understand music; 30 per cent. of the French, and 60 per cent. of the German."

"Not to know these works referred to is to be as ignorant as a person would be who should profess lifelong devotion to literature and could not tell what 'Macbeth' or 'In Memoriam' is about, or even the very names of the characters of the leading theme."

"Everywhere we find the limitation of single performances. In Boston (though to a lesser extent than in New York perhaps), the fetish of music creates musical stilt-walking as a very grace of life abounding. I saw at the Harvard Musical Union a company of representative Bostonians listening for two hours to a delightful programme by the Willy Hess Quartette—quartettes of Beethoven and Schubert, I remember, were played and wonderfully histrionized. The audience had 'limped hither in pure love,' and was the most superior looking body of men I chance to have seen. Nothing more delightful could be contrived, yet it may be doubted if ten persons present that evening could now give a connected idea of Schubert's D minor quartette or the Beethoven Op. 18, or even their principal themes. For this state of things, as a substitute for the 'Haus Musik' of Germany, some persons see in the piano-player the only efficient remedy; and the little Caliban of art—giving us vivid impres-

sions of masterworks, preparing us for hearing with the mind and soul and recalling our vanishing musical ideas—is rapidly making a world of intelligent listeners."

"I am accustomed to say, in championing the use of the piano-player in college, school, club and home, that it is a practical device, which plays a given composition at least as well as any person who does not play better than it."

"A practical expert in musical affairs in Worcester, Mass., Charles I. Rice, Supervisor of Music in the Public Schools, has stated that:

"The so-called mechanical piano-player is destined to do more toward popularizing good music the country over than the three great symphony orchestras of Chicago, New York and Boston combined."

"Their influence is necessarily limited, while with an insignificant outlay I can by means of a piano-player in each of my high schools place 2,000 pupils weekly in intimate relations with some distinctive masterpiece of music."

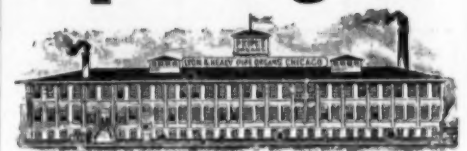
"An intimate acquaintance with a limited number of compositions which illustrate individual styles and different treat-

ments of subject matter, is preferable to an aimless and indiscriminate playing of anything and everything."

"It is interesting to note that the name 'mechanical' or 'automatic' does not really apply."

"Twenty years ago one of the promoters of a forerunner of the piano-player said that he would yet make a mechanical device which would do away with mechanical playing, an instrument which would enable the player to express his varying moods and to employ his own individuality, upon the task of reproducing the masterpieces of art. Even then it was foreseen that a mechanically invariable instrument would soon become intolerable and could never be anything more than a toy. The prediction has been fulfilled. The instruments of this kind before the public are, and must always remain, toys."

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